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SINGING GAMES

by

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The West Virginia Folk-Lore Society was organized in 1915 at a summer session of the West Virginia University. A campaign for the collection of material both intensive and extensive was at once put on, which eventually reached every corner of the State. At that time county teachers' institutes were held during the months of July, August, and September, and our first object was to get the movement presented at each of these institutes. I knew many of the instructors personally, and the request to have the plans and purposes of the Society advertised received prompt and courteous attention. Almost immediately, contributions began to come in.

Without doubt, the greatest single factor in our success was *The West Virginia School Journal and Educator*. Dr. Waitman Barbe was the managing editor and his unfailing courtesy in providing space whenever it was wanted deserves our profound gratitude. Since this periodical reached a large proportion of the teachers of the State, the Society was able to get its appeal voiced in practically every community. The campaign opened with the September issue, 1915, and the last of the folklore articles appeared in the July issue, 1919, having run through a period of four years and numbering altogether thirty-seven.

From the inception of the movement, the President of the Society by personal letters and interviews sought the assistance of former students in his classes and others throughout the State. The immediate response in enthusiasm and contributions was another of the prime factors in our success.

In addition to the activities already mentioned, the President of the Society carried out important efforts in other directions. Scores of lectures were delivered throughout the campaign at colleges, normal

* The editor of this collection and the editors of SOUTHERN FOLKLORE QUARTERLY make grateful acknowledgment to the American Council of Learned Societies, whose financial assistance has made possible the inclusion of the music for these songs.

schools, high schools, grade schools, colored schools, teachers' institutes, round-table meetings, women's clubs, commencements, entertainments, and social functions of different kinds. The large summer school at the University provided an admirable opportunity for the President to speak to many students and teachers throughout the State. At some time during the first semester of the college year, he delivered lectures on folklore to each of the numerous sections of freshmen in the University. These personal touches had much to do with keeping the interest alive. Among the great mass of folklore stuff, these old games turned up.

Singing games have had a long and honorable history among English speaking peoples and have played no small part in their social structure. Most of them were brought over by the pioneers, but a few have originated in this country. Like the folksongs, they flourished best in rural communities and, like the folksongs, they lingered there longest. No doubt, in some communities where organized play by the teacher does not obtain, children still play some of them with delight. Not long since in Morgantown, some little girls were seen playing joyously "Ring Around the Rosy."

In my experience three phases of social life have been largely influenced by these games. I was born and bred in a rural community in Madison County, Illinois. Our large school was reputed to be the best of its kind in the county. The school house stood in the midst of a square acre of land studded with maple trees. Across the road was a large Baptist Church, with a spacious, grass-covered yard, in one corner of which stood an immense cottonwood tree. There was no fence around the church yard and the two together furnished ample and unsurpassed opportunity for all sorts of games. Children in those days did not need to be taught how to play. Throughout the spring, summer, and autumn months, when the weather permitted, at recesses and the noon hour, two groups could often be seen at the games, the little tots in one and the older pupils in the other. The prime favorites were "Ring Around the Rosy," "King William Was King James's Son," "London Bridge Is Falling Down," "Go In and Out the Window," "I Come to See Miss Jennian Jones," and "Threading the Needle." (It is hard to imagine anything more conducive to a quick and healthful development of childish imagination, emotion, and graceful movement of body than these games. They helped the singing voices, too.)

In those days of which I speak from experience, the last third of the nineteenth century, the "grown-ups" were loosely divided into

two groups: those who belonged to the church and those who didn't. The old Baptist Church across from the school house had a large and widely-scattered membership, a family living as far away as eight miles. Membership forbade dancing and card playing. Healthful entertainments were scarce in the winter months. Then, too, it was not easy to raise the money to pay the preacher. To promote both of these objectives, "Mite Societies" were organized and held every two weeks at various houses. At these meetings, one was expected to put a small sum into the hat as it was passed around for the current expenses of the church. The chief purpose of the meetings, however, was (social.) Short literary programs were usually given and always a round of singing games as a compensation for the taboo of the "fiddle and dance." "Happy Is the Miller," "The Farmer in the Dell," "Go in and out the Window," and "Skip to My Lou" furnished plenty of fun, healthful and hilarious.

For a quarter of a century after I came to West Virginia, in 1902, each county of the State held a teachers' institute which lasted a week and was attended by all the teachers of the county. In addition to the dissemination of helpful suggestions, the institute was a great social function. For the long summer evening there were planned various (entertainment) which were held out on the lawns. Some of the old singing games found a place there, as I myself have witnessed. "The Dusty Miller," "Skip to My Lou," "The Farmer in the Dell," and "Go in and out the Window" still had a zest for those who were soon to undertake the responsibility of inducting children into the larger meaning of life. These old games served their day and generation well. I wonder if organized play supervised by the teacher has proved more efficient! I doubt it.

1

THE FARMER IN THE DELL

Miss Wolford knows this game as "The Farmer in the Well" and Mrs. Gomme, as "The Farmer in his Den." It is a great favorite with school children and played far and wide. Other refrains are "Highery O Valerio," "High-o merry-o" (Indiana), "High-o-cherry-o" (Texas), "High-o-Maderio" (Louisiana), and "High-o! for Rowley-o" (New York Streets).

For other texts and references, see Bancroft, p. 265; Gomme, II, 420; Hofer, p. 20; *JAFL*, VIII, 254; XXXI, 51; XL, 25; Newell, p. 129; Washington, p. 27; Whiting and Bullock, p. 142; Wolford, p. 42.

"The Farmer in the Dell." Communicated by Miss Frances Sanders, Morgantown, June, 1924. Words by Mr. Carey Woofter from Gilmer County. Tune supplied by Mr. J. E. Woofter. Music noted by Miss Sanders. Reported also by

Miss Mary Meek Atkeson, Morgantown, June, 1917, and by Mr. Sam Gilmore, Mineral County, December 8, 1915.

No. 1 THE FARMER IN THE DELL

The farm - er in the dell,
The farm - er in the dell,
High - o ma - ne - ri o,
The farm - er in the dell.

- 1 The farmer in the dell,
The farmer in the dell,
High-o maneri-o, or, High-o the dairy-o,
or, Heigh-o, tippy-toe,
The farmer in the dell.
- 2 The farmer takes his wife.
- 3 The wife takes a child.
- 4 The child takes a nurse.
- 5 The nurse takes a dog.
- 6 The dog takes the cat.
- 7 The cat takes the rat.
- 8 The rat takes the cheese.
- 9 The cheese takes the knife.
- 10 The knife stands alone.

All the players except one, who stands in the center, join hands and circle round while they sing the first stanza. The circling then stops while the farmer chooses a wife. The singing and circling then begin again and continue through-

out stanzas one and two, and on with cumulative effect until all the choosing is done.¹

2

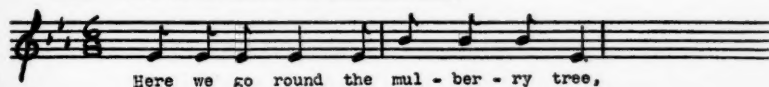
HERE WE GO ROUND THE MULBERRY BUSH

This is one of the oldest of the traditional games and is widely distributed. Variants for "mulberry bush" are "strawberry bush," "barberry bush," "rose bush," and "mulberry tree." The phrase "So early in the morning" is found in several of the singing-games, e. g., "The Juniper Tree." Gomme, I, 407, says: "This game originated, no doubt, as a marriage dance around a sacred 'tree' or 'bush.' . . . Trees were formerly sacred to dancing at the marriage festival, as at Polwarth in Berwickshire, where the custom once prevailed." Bancroft, p. 283, adds, "Our mistletoe custom having come from the same source." Newell, p. 17, sees in it a relic of the dancing around a bush or branch of a tree planted by the lover before the door of his mistress on May morning.

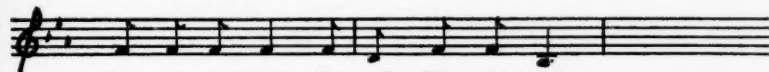
For other text and references, see Bancroft, p. 283; Gomme, I, 404; Hofer, p. 18; *JAFL*, XXXI, 54; XXXII, 113; XXXIV, 38; XL, 15; Newell, p. 86; Scarborough, p. 138; Whiting and Bullock, p. 145; Wolford, p. 56.

"Here We Go Round the Mulberry Tree." Contributed by the Editor, who learned it when a youth at the country school in Illinois. Music noted by Miss Lydia I. Hinkel. Reported in an abbreviated form by Miss Mary Meek Atkeson, Morgantown, June, 1917.

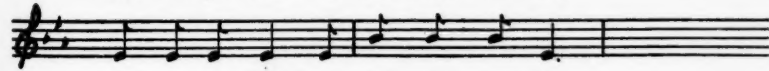
No. 2 HERE WE GO ROUND THE MULBERRY TREE



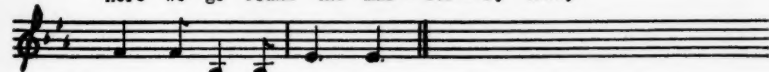
Here we go round the mul - ber - ry tree,



Here we go round the mul - ber - ry tree,



Here we go round the mul - ber - ry tree,



Ear - ly in the mor - ning.

- 1 Here we go round the mulberry tree,
Here we go round the mulberry tree,
Here we go round the mulberry tree,
Early in the morning.

¹ Mr. Reginald Lawson adds the following: We played the game down to the cat takes the rat as you give it. Then the last stanza was, "The rat takes the run." When this was finished, the rat was allowed through the circle. He began to run and all followed him until he was caught. Generally a fast runner was chosen for the "rat" to make the game interesting. The refrain was, "Heigh O t' Jericho."

- 2 This is the way we wash our clothes,
This is the way we wash our clothes,
This is the way we wash our clothes,
Early Monday morning.
- 3 This is the way we iron our clothes,
This is the way we iron our clothes,
This is the way we iron our clothes,
Early Tuesday morning.
- 4 This is the way we mend our clothes,
This is the way we mend our clothes,
This is the way we mend our clothes,
Early Wednesday morning.
- 5 This is the way we sweep the house,
This is the way we sweep the house,
This is the way we sweep the house,
Early Thursday morning.
- 6 This is the way we scrub the floor,
This is the way we scrub the floor,
This is the way we scrub the floor,
Early Friday morning.
- 7 This is the way we make the bread,
This is the way we make the bread,
This is the way we make the bread,
Early Saturday morning.
- 8 This is the way we go to church,
This is the way we go to church,
This is the way we go to church,
Early Sunday morning.

The game is begun by the children forming a ring and singing the first stanza as they circle around. The next six stanzas are sung while the children stand, suiting the motions to the words. While singing the last stanza, they form in pairs, a boy and a girl, the girl taking the boy's arm, and march around, pretending to go in through the door. Then a new circle is formed and the game repeated.

3

MISS JENNIA JONES

Newell, p. 63, commenting on this old childish drama says, "The Scotch equivalent shows that the heroine's name was originally *Jenny jo*. 'Jo' is an old English word for sweetheart, probably a corruption of *joy*, French *joie*, used as a term of endearment. *Jenny my joy* has thus been modernized into Miss Jennia (commonly understood to be a contraction of Virginia) Jones." The story

is originally a love-tale, in which the heroine dies on account of blighted affection and the prohibition of cruel parents. The hero has been supplanted by girlish friends. "It was once the custom for the girls of a village to take an active part in the interment of one of their number. In a Flemish town, a generation since, when a young girl died, her body was carried to the church, thence to the cemetery, by her former companions."

Gomme, I, 260 ff., gives the title "Jenny Jones" as a degraded form of "Janet jo," of which she mentions seventeen variations, such as "Jinny jo," "Jenny jo," "Jinny Jones," etc. She cites it as a dramatic entertainment in the Stewartry of Kirkcudbright among young rustics in which a lover comes courting. He makes various offers for the bride, "peck o' siller," "peck o' gowd," "twa pecks o' gowd," at last "three pecks o' gowd," which is accepted by the mother. "The suitor then gaily advances to his sweetheart and the affair ends in a scramble for kisses."

An interesting feature of the game is the symbolism of the colors, which represent not only professions but nationalities and feelings as well:

Blue: sailors, true (constancy), color that is true.

Red: firemen, brazen, joy, color I do dread.

Green: Irish, forsaken, grief, color that is mean.

Black: mourners, death, color it is slack.

White: ghosts, dead people, angels, love, weddings, color I dislike.

Yellow: Orangemen, Dagoes, glad folks, color that is shallow.

Gray: Quakers, color of the day.

Purple: kings, queens.

Pink: babies.

For other texts, see Beckwith, p. 45; Collins, p. 31; Flanders and Brown, pp. 164, 166; Gomme, I, 260; II, 432; *JAF*, XXXI, 50; XXXIII, 104; XL, 11; Newell, pp. 63, 243.

"Miss Jennian Jones." Contributed by the editor, who learned it when a youth at the country school in Illinois. Music noted by Miss Lydia I. Hinkel.

The game begins with Miss Jennian in the middle of a ring, standing behind her mother, who is seated. A child approaches the mother and sings:

- 1 I've come to see Miss Jennian Jones,
Miss Jennian Jones, Miss Jennian Jones,
I've come to see Miss Jennian Jones,
And how is she to-day?

The mother replies, Miss Jennian acting out the words of the song:

- 2 To-day she is washing,
Washing, washing,
To-day she is washing,
You can't come in to-day.

Another child dances forward and sings the first stanza, and so on, the mother replying that Miss Jennian is ironing, mending, sweeping, scrubbing, baking. Then she changes the stanza:

- 3 I'm sorry to say she's sick, Sir,
Sick, Sir, sick, Sir,

I'm sorry to say she's sick, Sir,
You can't come in to-day.

In the next stanza she is worse and in the next she is dead. Then the song continues as follows:

No. 3 MISS JENNIAN JONES



4 What shall we dress her in,
Dress her in, dress her in,
What shall we dress her in,
Red, white, or blue?

5 Red is for soldiers,
Soldiers, soldiers,
Red is for soldiers,
And that will never do.

6 Blue is for sailors,
Sailors, sailors,
Blue is for sailors,
And that will never do.

7 White is for dead people,
Dead people, dead people,
White is for dead people,
And that will do.

8 Where shall we bury her,
Bury her, bury her,
Where shall we bury her,
Under the apple tree.

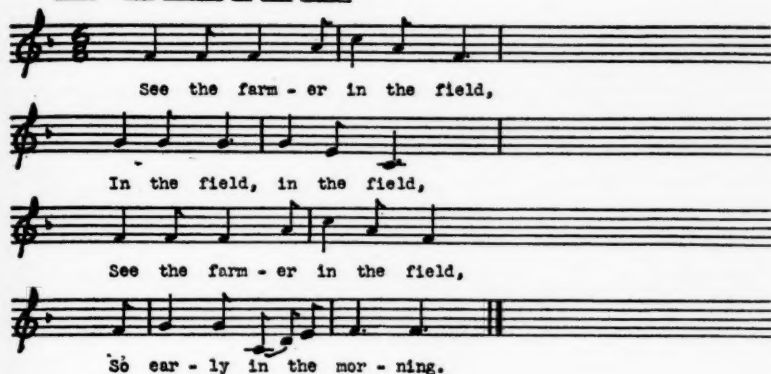
The game closes with the burial service played by the children, after which, the ghost arises, chases them, and the one caught is the next Miss Jennian.

4

THE FARMER IN THE FIELD

Communicated by Miss Dorothy Deering, Morgantown, November 1, 1925.
Obtained from her great-grandfather, Benjamin Lewis.

No. 4 THE FARMER IN THE FIELD



- 1 See the farmer in the field,
In the field, in the field,
See the farmer in the field,
So early in the morning.
- 2 Then he comes and plows the ground,
Plows the ground, plows the ground,
Then he comes and plows the ground,
So early in the morning.
- 3 Then he comes and sows the seed,
Sows the seed, sows the seed,
Then he comes and sows the seed,
So early in the morning.
- 4 Then the gentle sun comes out,
Sun comes out, sun comes out,
Then the gentle sun comes out,
So early in the morning.
- 5 Then the gentle rain comes down,
Rain comes down, rain comes down,
Then the gentle rain comes down,
So early in the morning.

- 6 Then the gentle wheat comes up,
Wheat comes up, wheat comes up,
Then the gentle wheat comes up,
So early in the morning.
- 7 Then the reaper cuts it down,
Cuts it down, cuts it down,
Then the reaper cuts it down,
So early in the morning.
- 8 Then the stacker stacks it up,
Stacks it up, stacks it up,
Then the stacker stacks it up,
So early in the morning.
- 9 Then the thresher threshes it out,
Threshes it out, threshes it out,
Then the thresher threshes it out,
So early in the morning.
- 10 Then the miller grinds it up,
Grinds it up, grinds it up,
Then the miller grinds it up,
So early in the morning.
- 11 Then the baker bakes it up,
Bakes it up, bakes it up,
Then the baker bakes it up,
So early in the morning.
- 12 Then the farmer eats it up,
Eats it up, eats it up,
Then the farmer eats it up,
So early in the morning.

The game is played with any number of players arranged in a circle with one of them representing the farmer in the center. The players follow the actions as the "farmer" gives them. After the song has been sung through, the farmer taps one of the players to be the next farmer.

5

OATS, PEAS, BEANS, AND BARLEY GROWS

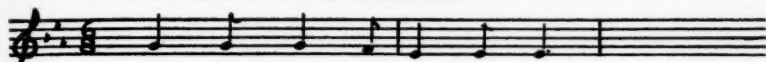
This great favorite of the children appears to be almost "world-wide" and "world-old." Newell points out that it is still a favorite in France, Provence, Spain, Italy, Sicily, Germany, and Sweden. It was played by Froissart in the fourteenth century and by Rabelais in the fifteenth. Mrs. Gomme, II, 1ff., gives three tunes and eighteen variants of it. She says, "It points the custom of courtship and marriage being the outcome of village festivals and dances held after

spring sowing and harvest gathering." "It is also probable that this game may have preserved the tradition of a formula sung at the sowing of grain, in order to propitiate the earth goddess to promote and quicken the growth of crops." "I am inclined to believe that in this game we may have the last relics of a very ancient agricultural rite." She notes further that the turning around and bowing to the fields and lands in conjunction with pantomimic gestures of harvest activities are common in the practices of sympathetic magic among primitive peoples out of which arose the customs of spring and harvest festivals.

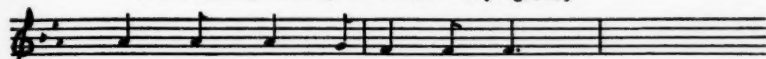
For other texts see Bancroft, p. 287; Bolton, p. 119; Botkin, pp. 254-255; Broadwood and Maitland, p. 87; Collins, p. 17; Gomme, I, 1; II, 1-13; Hofer, p. 22; *JAF*, V, 118; XI, 12; XII, 73; XXVIII, 273; XXXII, 494; *JFSS*, I, 67; Newell, pp. 80-84; Newton, pp. 38-39; Northall, pp. 370-372; Pound (*Syllabus*), p. 74; Walter, pp. 26-27; Whiting and Bullock, p. 147; Wier, p. 107; Wolford, pp. 94-95.

Contributed by the editor, who learned it in youth at the country school in Illinois. Music noted by Miss Lydia I. Hinkel.

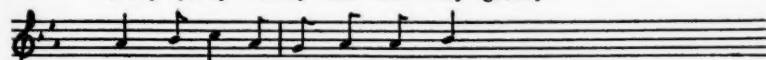
No. 5 OATS, PEAS, BEANS AND BARLEY GROWS



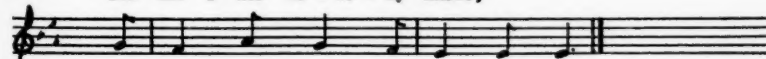
Oats, peas, beans, and bar - ley grows,



Oats, peas, beans, and bar - ley grows,



You nor I nor no - bo - dy knows,



How oats, peas, beans, and bar - ley grows.

- 1 Oats, peas, beans, and barley grows,
Oats, peas, beans, and barley grows,
You nor I nor nobody knows,
How oats, peas, beans, and barley grows.
- 2 Thus the farmer sows his seed,
Stands erect and takes his ease,
Stamps his foot and claps his hands,
And turns around to view his lands.
- 3 Waiting for a partner,
Waiting for a partner,
Open the ring and take her in,
And kiss her when you get her in.

- 4 Now you're married you must be good,
Keep your wife in plenty of wood,
Saw it and split it and carry it in,
And then she'll let you kiss her again.

The children form a ring with a boy in the center and circle around as they sing the first stanza. The circling halts while the second stanza is sung and actions are suited to the words. The circling continues throughout the rest of the game while the one in the center carries out the instructions of the words. The girl then remains in the center and the game continues.

6

GO IN AND OUT THE WINDOWS

This game goes under many titles, the most common being "Round and Round the Village" and "Round and Round the Valley." Gomme prints two tunes and nineteen variants, most of which begin with "Round and round the village" or slight variants. The game was played essentially as given below. She notes a decadence in the game, which is an ancient one. "The idea of a circle of children representing a village would necessarily be the first to die out if the game was no longer supported by the influence it might represent." The picture presented is that of a procession going round and round the village and in and out the houses. It suggests a survival of a periodical village festival at which marriage took place. The refrain "As we have done before" is undoubtedly the oldest part of the drama and the event is a marriage in which the lover-husband follows the bride to her own village. "Such a custom is the perambulation of boundaries often associated with festive dances, courtship, and marriage." (Examples cited.) In this connection it may be observed that Newell thinks "village" is a corruption of "valley."

For other tests see Bancroft, p. 290; Beckwith, p. 68; Collins, p. 15; Fuson, p. 175; Gomme, I, 122; Hofer, p. 16; *JAF*, XV, 194; XXIV, 306; XXVI, 138; XXXI, 132; XXXIII, 120; XL, 26; XLIV, 12; Newell, pp. 128, 229; Shearin and Combs, p. 38; Washington, p. 118; Wolford, p. 47.

No. 6 A GO IN AND OUT THE WINDOWS

Go in and out the win - dows,

Go in and out the win - dows,

Go in and out the win - dows,

Your lov - er leaves to - day.

A

Contributed by the editor, who learned it when a youth at the country school in Illinois. Music noted by Miss Lydia I. Hinkel.

- 1 Go round and round the dwelling,
Go round and round the dwelling,
Go round and round the dwelling,
Your lover leaves to-day.
- 2 Go in and out the windows,
Go in and out the windows,
Go in and out the windows,
Your lover leaves to-day.
- 3 Go now and face your lover,
Go now and face your lover,
Go now and face your lover,
For he must leave to-day.
- 4 Go now salute your lover,
Go now salute your lover,
Go now salute your lover,
For he must leave to-day.

The game begins by the children joining hands and dancing in a round while one of them circles about on the outside. At the singing of the second stanza, the children stand still with uplifted hands and the one who was on the outside winds in and out of the circle. While the last two stanzas are sung, the actions are suited to the words. The game then begins over again with the one chosen last on the outside of the ring.

B

"Go in and out the Window." Communicated by Miss Frances Sanders, Morgantown, Monongalia County, June, 1924. Words by Mr. Carey Woofter from

No. 6 B GO IN AND OUT THE WINDOW

The musical notation consists of four staves, each with a treble clef and a key signature of one sharp (F#). The melody is simple and repetitive, with a final double bar line at the end of the fourth staff.

We're march - ing round the win - dow,

We're march - ing round the win - dow,

We're march - ing round the win - dow,

For love has won the day.

Gilmer County. Tune supplied by Mr. J. E. Woofter. Music noted by Miss Sanders. Reported also by Miss Mary Meek Atkeson, Morgantown, June, 1917.

- 1 We're marching round the window,
We're marching round the window,
We're marching round the window,
For love has won the day.
- 2 Go in and out the window.
- 3 Go forth and face your lover.
- 4 He measures his love to show you.
- 5 He kneels because he loves you.
- 6 It breaks his heart to leave you.
- 7 One kiss before he leaves you.
or
I kiss because I love you.

7

PIG IN THE PARLOR

The influence of the quadrille, or square dance, formerly so popular in rural communities, is seen in the grand right and left and the promenade. In Illinois it was a prime favorite forty years ago at the evening meetings of the "Mite Societies," social gatherings ostensibly held for the purpose of collecting funds for church work but in reality as much for the opportunity of getting the young people together for a good time who thought dancing to fiddle tunes with a regular caller of the figures was wicked. Miss Gardner cites the following from Michigan:

They milked the cow in the swill-pail
They churned the milk in the boot-leg
They cooked the spuds in the wash-dish
(Gardner, Michigan)

Miss Wolford quotes the following from Indiana:

I went down to Sally's house, (3 times)
Fourteen stories high, (3 times)
Every room I went through,
Was filled with pumpkin pie.

For other texts see Botkin, p. 290-292; Gomme, I, 50-51, 120-121; *JAFL*, XXIV, 298; XXVIII, 253; 283-284; XXXIII, 117-118; XL, 22; XLII, 211; XLIV, 12; Northall, pp. 564-565; Pound (*Syllabus*), p. 74; Wolford, pp. 81-82.

"My Father and Mother Were Irish." Communicated by Miss Frances Sanders, Morgantown, Monongalia County, June, 1924. Words from Gilmer County by Mr. Carey Woofter. Tune supplied by Mr. J. E. Woofter. Music noted by Miss Sanders.

No. 7 MY FATHER AND MOTHER WERE IRISH

My fa - ther and mo - ther were Ir - ish,

My fa - ther and mo - ther were Ir - ish,

My fa - ther and mo - ther were Ir - ish,

And I was Ir - ish too.

And I was Ir - ish too,

And I was Ir - ish too,

My fa - ther and mo - ther were Ir - ish,

And I was Ir - ish too.

- 1 My father and mother were Irish,
My father and mother were Irish,
My father and mother were Irish,
And I was Irish too,
And I was Irish too,
And I was Irish too,
My father and mother were Irish,
And I was Irish too.

2 We kept the pig in the parlor.

3 We kept the cow in the kitchen.

4 We kept the chickens under the bed.

This game requires an odd number of men to play it. The boys and girls pair off and join hands in a circle, the boy standing to the left of his partner

and the odd one in the center. The circle moves around while they all sing the first four lines. At the beginning of the fifth line each boy swings his partner and then the lady who was on his left. During this exchange of ladies the one in the center tries to get a partner away from someone. Then the game begins over again.

8

WEEVILY WHEAT

The "Charlie" who plays such a part in this dance song is without much doubt Prince Charlie, "the Young Pretender," who was tremendously popular in Scotland and drew his main support in his struggle for the English throne from that country. It is probable that Scotchmen who came to America to escape being harassed in their own land brought the song with them. The figures in the dance are those of the Virginia Reel, which Newell says is an imitation of *weaving*. "The first movements represent the shooting of the shuttle from side to side, and the passage of the woof over and under the threads of the warp; the last movements indicate the tightening of the threads, and bringing together of the cloth" (p. 80). An extended discussion of this game is given by Wolford, who cites the following stanza from Texas as indicating its bad repute:

Take a lady by her hand,
Lead her like a pigeon,
Make her dance the weevily wheat,
She loses her religion.

For other texts see Botkin, pp. 345-351; Dudley and Payne (*PTFS*), I, 17-19; Fuson, p. 164; Halliwell, p. 11; Hofer, p. 38; *JAF*, XXIV, 302-303; XXV, 193; XXVII, 253-254, 290-291; XXVIII, 278-280; XXXII, 488; XXXIX, 193-194; XL, 98-99; XLII, 207-209; XLIV, 16-18; Lomax (*American Ballads*), pp. 290-293; McDowell, p. 50; Mahan and Grahame, pp. 48-51; *Mother Goose*, p. 76; Newell, pp. 80-171; Newton, pp. 48-51; Randolph, pp. 147-149; Sandburg, p. 161; Scarborough, pp. 133-134; Sharp, No. 12; Shearin and Combs, pp. 35-36; Talley, pp. 81, 84-85; Thomas (Jean), pp. 6-7, 69; Wolford, pp. 102-106.

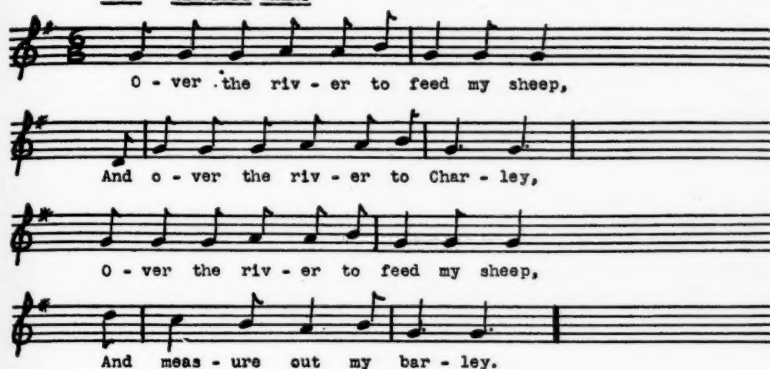
A

"Weevily Wheat." Communicated by Miss Frances Sanders, Morgantown, June, 1914. Words by Mr. Carey Woofter from Gilmer County. Tune by Mr. J. E. Woofter. Music noted by Miss Sanders.

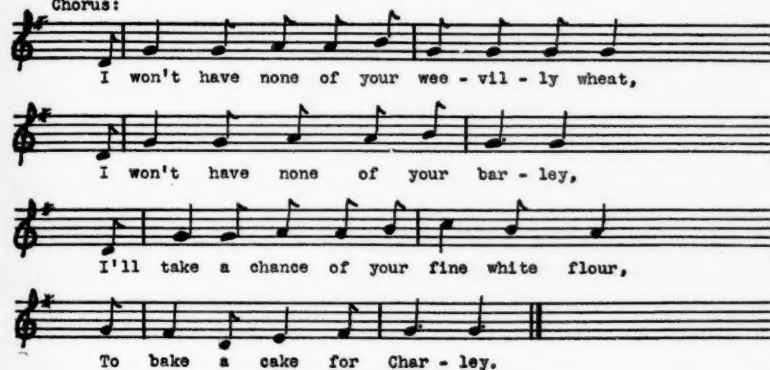
- 1 Over the river to feed my sheep,
Over the river to Charley,
Over the river to feed my sheep,
And measure out my barley.

Chorus

I won't have none of your weevily wheat,
I won't have none of your barley,
I'll take a chance of your fine white flour
To bake a cake for Charley.

No. 8 WEEVILLY WHEAT

Chorus:



- 2 O Charley he's a nice young man,
Charley he's a dandy,
He always likes to kiss the girls
When'er he finds it handy.
- 3 O who's been here since I've been gone,
Across the fields of barley?
A sweet little girl with a white dress on,
Across the fields of barley.
- 4 If I'd been here and she'd been gone,
Across the fields of barley,
I'd been sure to have tried it on,
Across the fields of barley.

- 5 The higher up the cherry tree,
The riper grow the cherries;
The sooner the boy courts the girl,
The sooner they will marry.
- 6 The higher up the cherry tree,
The redder grow the cherries;
The more you hug and kiss the girls,
The sooner they will marry.

B

"A Jacobite Song." Communicated by Miss Agnes Price, Marlinton, Pocahontas County, January 10, 1918. Obtained from her father, Andrew Price.

- 1 I want none of your weevily wheat,
I want none of your barley,
I want some of your best old rye,
To bake a cake for Charley.
- 2 Over the water and over the sea,
And over the water to Charley,
For weal and woe, we'll gather and go,
To live and die with Charley.

The boys form a line and the girls form a line, facing each other. The first couple promenade down the center. The boy swings the girl on the opposite end of the line and the girl swings the boy on the opposite end of the line. They then meet at the center, swing, and return to their original places. The second couple do the same thing and so on. Or, it may be played by dancing the Virginia Reel to the tune of "Yankee Doodle."

9

HERE COME THREE KNIGHTS A-RIDING

Newell, p. 39ff, gives twelve pages of texts and discussion of this ancient game, "current under a score of forms throughout Europe—from Latin France, Italy, and Spain, to Scandinavian Iceland, from the Finns of the Baltic coast to the Slavs of Moravia. Its theme is courtship; but courtship considered according to ancient ideas, as a mercantile negotiation. . . . The frankly mercenary character of the original transaction ceasing to be considered natural, it was turned into a jest or satire in Sweden and Scotland. The present song (No. 1) assumed all the grace and courtesy characteristic of the mediaeval ballad . . . and a later outgrowth represented the whole affair as one of coquetry instead of bargaining, substituting, for the head of the house or the mother, the bride herself as the negotiator." Originally the three knights represent not three suitors but three envoys and the "game dates far back into the Middle Ages." Variants for the three knights are three kings, an ambassador, four dukes, three dukes, two dukes, one duke, three soldiers, three sailors, three tinkers, three ducks, one duck, and to cap the climax, forty ducks.

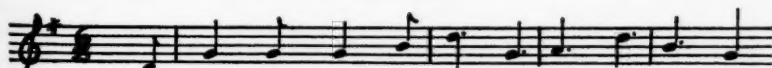
Gomme, II, 233ff., under "Three Dukes," gives four tunes and thirty variants. She says, p. 253, "In this game, said in Lancashire to be the 'oldest play of all,' judging both by the words and method of playing, we have, I believe, a distinct revival or remembrance of the tribal marriage—marriage at a period when it was the custom for men of a clan to seek wives from the girls of another clan, both clans belonging to one tribe. The game is purely a marriage game, and marriage in a matter of fact way. Young men of a clan or village arrive at the abode of another clan for the purpose of seeking wives, probably at a feast or fair time. The maidens are apparently ready and expecting their arrival. . . . It is not marriage by force or capture. . . . It is exogamous marriage—capture." Of the refrain, "With a rancy, tancy, tay," she says, "There is little doubt that this refrain represents an old tribal war cry, from which 'slogans' or family 'cries' were derived."

Under the title "Three Knights from Spain," p. 257ff, Mrs. Gomme gives thirty-seven variants, no tunes. She thinks the absence of a refrain is important as to origin. The dialogue is generally spoken, not sung. The marriage is still one without courtship, but the parental element is present here, or at any rate, that of some authority. Mrs. Gomme believes it possible that the game had its origin in the marriage of Jane, daughter of Edward III, to a Prince of Spain, but thinks it is of older origin. She rejects the theory "that the mention of the three knights and gifts of gold is a fragment of some old pageant of the 'Three Kings of Cologne'."

For other texts see Beckwith, p. 48; Gomme, I, 293 (traces); II, 233ff, 455; JAFFL, VIII, 253; XXXI, 52, 130; XXXII, 486; XXXIII, 129; XL, 8; XLII, 229; Newell, p. 39ff; Scarborough, p. 131; Shearin and Combs, p. 36; Talley, p. 85; Wolford, p. 52; Whiting and Bullock, p. 148.

"Here Come Three Knights A-Riding." Communicated by Miss Carline Stealy, Fairmont, Marion County, June, 1925. Obtained from Miss Dorothy Etters, who got it from her mother.

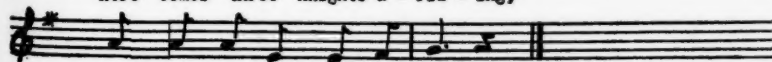
No. 9 HERE COMES THREE KNIGHTS A-RIDING



Here comes three knights a - rid - ing, rid - ing, rid - ing,



Here comes three knights a - rid - ing,



Ran - som and Tan - som and Tee.

- 1 Here comes three knights a-riding, riding, riding,
Here comes three knights a-riding,
Ransom and Tansom and Tee.

- 2 What are you riding here for, here for, here for,
What are you riding here for,
Ransom and Tansom and Tee?
- 3 We're riding here to get married, married, married,
We're riding here to get married,
Ransom and Tansom and Tee.
- 4 Won't you have one of us, sir, us, sir, us, sir,
Won't you have one of us, sir,
Ransom and Tansom and Tee?
- 5 You're all too black and dirty, dirty, dirty,
You're all too black and dirty,
Ransom and Tansom and Tee.
- 6 We're just as clean as you, sir, you, sir, you, sir,
We're just as clean as you, sir,
Ransom and Tansom and Tee.
- 7 I'll take the fairest I can see, I can see, I can see,
I'll take the fairest I can see,
Ransom and Tansom and Tee.

All the children, except one, line up on one side facing the odd one, who starts the game by approaching the others and singing the first stanza. All the others sing the second stanza. Then the odd one sings the third stanza, all the others, the fourth, and so on. When the odd one sings the last stanza, he selects a partner from the group and the two step back to their places. Then they face the others who are left and the game begins over again. It continues thus until all the children have been chosen.

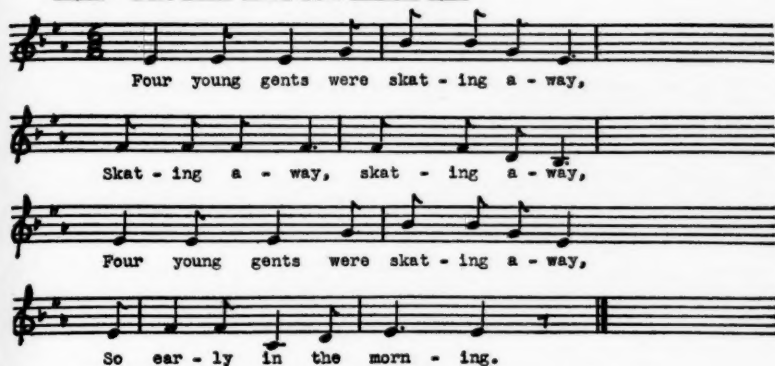
10

FOUR YOUNG GENTS WERE SKATING AWAY

Little has been discovered about this game, which is but infrequently reported. Botkin, *Foller de Drinkin' Gou'd*, p. 22, has "Three Old Maids at a Skating Rink," who fell through the ice, and "Three Old Bums Came to Help Them Out." Welford, p. 88, has "Six Little Girls A-Skating Went."

"Four Young Gents Were Skating Away." Communicated by Miss Margaret Nestor, Elkins, Randolph County, May 29, 1926. Obtained from Miss Margaret Shaffer, Grafton, Taylor County. Music noted by Miss Lydia I. Hinkel.

- 1 Four young gents were skating away,
Skating away, skating away,
Four young gents were skating away,
So early in the morning.

No. 10 FOUR YOUNG GENTS WERE SKATING AWAY

- 2 The ice was thin and they all fell in,
 They all fell in, they all fell in,
 The ice was thin and they all fell in,
 So early in the morning.
- 3 The gents swing out and the ladies swing in,
 The gents swing out, the ladies swing in,
 The gents swing out and the ladies swing in,
 So early in the morning.

A large ring is formed and four gentlemen are placed in the center of it. They clasp hands two and two, forming a wheel, and march around. The ones forming the large ring circle in the opposite direction. At the beginning of the third stanza, each gentleman selects a lady, swings her twice around, leaves her in the center, and takes her place in the circle. The game begins over again by singing the following stanza:

Four old maids were skating away,
 Skating away, skating away,
 Four old maids were skating away,
 So early in the morning.

11

OARS ON THE BOAT

Backus, *JAFL*, XIV, 296, prints this game under the title "Rose in the Garden," words and tune; no description as to how it is played. It ends with the stanza:

Old folks say 'tis the very best way
 To court all night and sleep all day.

In Michigan it is evidently a kissing game. Gardner, *JAFL*, XXXIII, 122, gives as the second stanza,

Oars in the boat and it won't go round
Till you kiss the pretty girl that you just found.

Communicated by Miss Margaret Nestor, Elkins, Randolph County, May 1, 1926. Obtained from Miss Nancy McNeil, Marlinton, Pocahontas County. Music noted by Miss Lydia I. Hinkel.

No. 11 OARS ON THE BOAT

The musical notation consists of four staves, each with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The lyrics are written below each staff, aligned with the notes. The first three staves have the same lyrics: 'Gents to the cen - ter while the tide rolls high,'. The fourth staff has the lyrics: 'Wait - ing for a pret - ty girl to come by - and - by.'

- 1 Gents to the center while the tide rolls high,
Gents to the center while the tide rolls high,
Gents to the center while the tide rolls high,
Waiting for a pretty girl to come by-and-by.
- 2 Choose your partner, stay till day,
Choose your partner, stay till day,
Choose your partner, stay till day,
We don't care what the old folks say.
- 3 Oars on the boat and she won't go round,
Oars on the boat and she won't go round,
Oars on the boat and she won't go round,
Swing that pretty girl you just found.
- 4 Ladies to the center while the tide rolls high,
Ladies to the center while the tide rolls high,
Ladies to the center while the tide rolls high,
Waiting for a handsome boy to come by-and-by.

The boys and girls form a circle and walk around, singing. One or two boys in the center choose partners at the command in stanza two. At the singing of stanza three, the circle stops moving and the couples skip the length of the ring. The boys then swing their partners, take their places in the circle, while the girls remain in the center. The game begins again with the singing of stanza four.

12

RING AROUND THE ROSIE

Newell, p. 127, has found this game in Germany and Provence. "At the end of the words the children suddenly stoop, and the last one to get down undergoes some penalty, or has to take the place of the child in the center, who represents the 'rosie' (rose-tree; French, *rosier*)."

Gomme, II, 108, gives three tunes and eleven variants. One version is as follows:

Ring a ring o' roses,
A pocketful o' posies,
One for me and one for you,
And one for little Moses.
Hasher, Hasher, Hasher, all fall down.

A ring is formed by the children joining hands. They all dance round singing the lines. At the word "Hasher," they raise their hands (still clasped) up and down, and at the words "all fall down" they sit down suddenly on the ground. In Lancaster they pause and curtsy deeply. "The imitation of sneezing is common to all." She cites Addy, *Sheffield Glossary*, as comparing with this the old stories about "rose-laughing" in Grimm's *Teutonic Mythology*, III, 1101. "Gifted children of fortune have the power to laugh roses, as Freya wept gold. Probably in the first instance they were Pagan beings of light, who spread their brightness in the sky over the earth—'rose children,' 'sun children.'" She notes that this does not account for the imitation of sneezing, evidently an important or supernatural element in every day life, which has many superstitions connected with it.

For other texts see *JAFI*, XXVI, 139; XXXI, 57; XXXIII, 119; XL, 25; Newell, p. 127; Whiting and Bullock, p. 144.

No. 12 SQUAT DOWN, JOSEY

Ring a - round the ro - sey,

Po - cket - ful of po - sey,

One for me, one for you,

One f'or un - cle Jo - sey.

Spoken

Squat, little Josey.

"Squat Down Josey." Contributed by Miss Alica Barnes, Bruceton Mills, Preston County, April, 1916. Music noted by Miss Lydia I. Hinkel.

- 1 Ring around a rosey,
Pocketful of posey,
One for me, one for you,
One for uncle Josey,
Squat, little Josey!

A very simple game for little children, who form a ring, singing and suiting their actions to the words, repeating over and over again.

13

THE NEEDLE'S EYE

Newell, p. 84, writes, "When a French savant asked the peasants of La Châtre why they performed the dance of 'Threading the Needle' the answer was, 'To make the hemp grow'." On p. 92, "The name, 'Threading the Needle,' is still applied in a district of central France, to a dance in which many hundred persons take part, in which from time to time the pair who form the head of a row raise their arms to allow the line to pass through, coiling and winding like a great serpent." The game is probably the relic of some ancient rite.

Mrs. Gomme points out that in England the game is played in various localities on particular days of the year, when the young people of both sexes dance through the streets, gathering a crowd as they go, ending at the village church, which they encircle. Her versions indicate relationship to "London Bridge."

For other texts see Beckwith, p. 38; Gomme, II, 228, 289; Hofer, p. 17; Hudson (*Folksongs*), p. 291; *JAF*L, XXVII, 297; XXVIII, 263; XXXIII, 115; XL, 18; XLIV, 18.

A

"The Needle's Eye." Communicated by Miss Ada Pitzenberger, Parkersburg, Wood County, April 22, 1914. Obtained from her mother.

The needle's eye, the deciply,²
The thread that runs so truly,
Many a beau have I let go
Because I wanted you.
You! You! You! You!
Because I wanted you.
Many a beau have I let go
Because I wanted you.

The players join hands in a circle. A boy and a girl are chosen, the boy standing on the outside of the ring and the girl on the inside, who join their hands over the heads of the players in the circle, thus making the eye of the needle. The circle then moves through, skipping and singing. When the words "You! You!" are sung, the boy chooses a player of the opposite sex by dropping his hands over her head and kisses her. She then takes her place on the inside

² For that doth supply.

of the ring while the one who was on the inside goes to the outside and the game starts over again.

No. 13 A THE NEEDLE'S EYE

the need - le's eye, the de - ci - ply,

The thread that runs so tru - ly,

Ma - ny a beau have I let go

Be - cause I want - ed you

You! You! You! You!

Be - cause I want - ed you.

Ma - ny a beau have I let go

Be - cause I want - ed you.

The musical score is written on ten staves in G major (one sharp) and 3/4 time. It includes lyrics for the song 'The Needle's Eye'.

B

"Threading the Needle." Contributed by the editor, who learned it in youth at the country school in Illinois. Music noted by Miss Lydia I. Hinkel.

The needle's eye, the cloth so ply,
The thread that runs so true,
It's many a beau have I let go,
Because I wanted you.

Two players stand facing each other with hands clasped and raised to form an arch. The others in a line pass under the arch, singing the song. When the last player in the line comes under the arch, the hands are dropped enclosing him. He then has to make a choice, as red or green, each of these colors repre-

senting one of the two players facing each other. As soon as a choice is made, the one captured stands behind the proper leader and clasps him around the waist, and so on until all the players are captured. The game ends in a tug of war.

14

OLD POMPEY

In this song-game, originally English, the person dead is Old Grimes, Old Humphrey, Old Grumble, Old Grampus, Old Kramer, Old Ponto, Oliver Cromwell, Old Crompy, Old Crony, Old Grundy, Old Grumly, Father Adam, Granddaddy, Sir Roger, Old Rogers, Poor Johnnie, Cock Robin, Poor Toby, Little Johnny Wattles, etc.

Newell, *JAFL*, XII, 74, says, "The game is weird enough. But what is the meaning of the sport? We seem to see a survival of the belief that a sacred tree might absorb the soul of the person over whose grave it grew; but we are left in the dark as to its history."

Gomme, II, 16ff, prints three tunes and twelve variants. She notes in particular the remarkable feature of planting a tree at the head of the dead and the spirit connection between the two. The robbery of the fruit brings back the spirit of the dead to protect it. Several authorities are cited for this not uncommon superstition: "The spirit of the dead enters the tree and resents robbery of its fruit, the possession of which gives power over the soul or spirit of the dead."

For other texts see Fuson, p. 186; *JAFL*, XIII, 130; XXVI, 144; XXXIV, 113; XXXV, 407; XXXIX, 167; XL, 120; XLIV, 94; Newell, p. 100; Pound (*American Ballads*), p. 232; Scarborough, p. 136; Whiting and Bullock, p. 147.

A

"Old Pompey." Communicated by Miss Sallie Evans, Elkins, Randolph County, 1917. Obtained from Miss Aileen Keim, a student in the high school, who got it from her mother. Tune supplied by the editor, who learned it when a youth at the country school in Illinois. Music noted by Miss Lydia I. Hinkel.

No. 14 A OLD POMPEY

Old Pom - pey is dead and laid in his grave,

laid in his grave, laid in his grave,

Old Pom - pey is dead and laid in his grave,

Ho! Ho! Ho!

- 1 Old Pompey is dead and laid in his grave,
Laid in his grave, laid in his grave,
Old Pompey is dead and laid in his grave,
Ho! Ho! Ho!
- 2 There grew an old apple tree over his head, etc.
- 3 The apples were ripe and beginning to fall, etc.
- 4 There came an old woman a-picking them up, etc.
- 5 Old Pompey jumped up and he gave her a knock, etc.
- 6 The saddle and bridle hang under the shelf, etc.
- 7 If you want any more you may sing it yourself, etc.

This singing game is played many different ways. It is most commonly played by players joining crossed hands, facing the right, and forming a circle. Old Pompey lies down in the center of the circle while two players chosen to be the old woman and the apple tree take positions outside. At the singing of stanza 1, the players, with partners' hands crossed, dance around in a circle to the right. Stanza 2: the apple tree enters the circle and stretches arms over Old Pompey. Stanza 3: the apple tree motions with hands and arms to indicate falling apples. Stanza 4: the old woman enters the circle, and picks up apples under the tree. Stanza 5: Pompey jumps up and chases the old woman around the circle. When he catches the old woman and gives her a knock the two leave the circle, while the players circle to the right during the singing of stanza 6 and circle to the left while singing stanza 7. Old Pompey, the apple tree, and the old woman tap players to take their places, and the game is repeated.³

B

"Old Humphrey Was Dead." Contributed by Mr. Benjamin G. Reeder, Morgantown, Monongalia County, 1925. Learned from his uncle, Mr. Benjamin A. Reeder, Clarksburg, Harrison County, some twenty years ago.

- 1 Old Humphrey was dead and laid in his grave,
Un huh, un huh, and laid in his grave.
- 2 There grew an old apple tree over his head,
Un huh, un huh, grew over his head.
- 3 The apples were ripe and beginning to fall,
Un huh, un huh, beginning to fall.

³ The game as played in Illinois began with Old Pompey dead and all the other children with joined hands circling around him singing the first stanza. The second stanza read, "They planted an apple tree over his head," and the fifth was, "Old Pompey got up and gave her a knock." Stanzas six and seven did not occur. Actions were suited to the words and when Old Pompey finally succeeded in catching the old woman and giving her a knock, the game began over again.

- 4 There came an old lady to gather them all,
Un huh, un huh, to gather them all.
- 5 Old Humphrey arose and gave her a knock,
Un huh, un huh, he gave her a knock.
- 6 Which made the old lady go hippety hop,
Un huh, un huh, go hippety hop.
- 7 She went hippety hop to the strawberry hill,
Un huh, un huh, to the strawberry hill.
- 8 And there she sat a-making her will,
Un huh, un huh, a-making her will.
- 9 When Johnny comes home he can have the gray mare,
Un huh, un huh, he can have the gray mare.
- 10 The saddle and bridle are all on the shelf,
Un huh, un huh, are all on the shelf.
- 11 If you want any more you can sing it yourself,
Un huh, un huh, you can sing it yourself.

15

GREEN GRAVEL

Vance Randolph, *JAFL*, XLII, 220, says, "'Green Gravel' is an old Irish song, and I have been told that the first stanza is connected with the Irish Catholics' hatred of the Masonic fraternity." If true, this might explain the second line of his version,

Free mes-him, free mesh-in, ashamed to be seen.

Newell, p. 71, prints the line,

And all the free *masons* (maidens) are *ashamed* (arrayed?)
to be seen.

Newell cites the beginning of a French round: "Ah, the bringer of letters! What news is this? Ah, it is news that you must change your love. Must I change my love, I prefer to die; he is not here, nor in France; he is in England, where he serves his gracious king." With this he associates another French fragment: "All the other ladies of Paris are at the dance; the king's daughter alone 'regarde a cote,' 'turns her head,' looking at a messenger who is approaching; he brings news of her lover's unfaithfulness; a rival skilled in magic arts has enchanted him, in the farm country where he is warring." He thinks we may presume that she dressed herself in man's clothes and went to rescue her lover. While the fragment can not be identified he thinks we may see from it how the child's game might have arisen. Elsewhere he says that turning the head is a sign of sorrow.

Gomme, I, 170ff, prints seventeen variants; none of them mentions free masons. "It is evidently a funeral game. The green gravel and green grass indicate the locality of the scene; 'green' as applied to graves may mean freshly disturbed, just as green grave means a freshly made grave." For washing a corpse in milk and dressing it in silk, see "Burd Ellen," *Jamieson Ballads*, p. 125.

For other texts see Beckwith, p. 62; Collins, p. 21; Flander and Brown, p. 188; Gomme, II, 426; *JAFL*, VIII, 254; XXVI, 132; XXXIII, 100; McDowell, p. 64; Newell, pp. 71, 242; Washington, p. 15; Whiting and Bullock, p. 147.

"Green Gravel." Contributed by Miss Ruth Batten, Morgantown, September 14, 1915. Words and music taken from children as they play the game at present.

No. 15 GREEN GRAVEL

Green grav - el, green grav - el,
 The grass is so green,
 from all the free mas - sion,
 A - shamed to be seen.
 oh marga - ret, oh marga - ret,
 Your true love is dead,
 He sent you a let - ter,
 Turn back your head.

Green gravel, green gravel,
 The grass is so green,
 And all the free massion,⁴
 Ashamed to be seen.

⁴ For masons.

Oh, Margaret, oh, Margaret,
 Your true love is dead,
 He sent you a letter,
 Turn back your head.

All join hands in a circle. When the last line is sung, the player whose name has been called turns so that her back is toward the center of the circle. The song is repeated with another name inserted and so on until all the players have their backs toward the center of the circle.

16

UNCLE JOHN

Wolford, p. 97, says that this was a kissing game at the play-parties thirty years ago. Newell, p. 72, sees in it a love story and thinks it may be "the last echo of the mediaeval song in which an imprisoned knight is saved from approaching death by the daughter of the king or soldan, who keeps him in confinement."

For other texts see Gomme, II, 321; *JAF*, XL, 13; Newell, p. 72; Wolford, p. 97 (tune "Yankee Doodle").

"Uncle Johnny." Contributed by Miss Margaret Nestor, Elkins, Randolph County, May 1, 1926. Learned at the public schools, Davis, Tucker County. Music noted by Miss Lydia I. Hinkel.

- 1 Uncle Johnny's sick in bed,
 What shall we send him?
 Three gold wishes, three gold kisses,
 And a slice of gingerbread.
- 2 Who shall we send it by?
 By the governor's daughter,
 Take her by the lily-white hand
 And lead her across the water.
- 3 I went to the door I picked up a pin,
 I asked Mrs. ——— if ——— was in:
 He's neither in nor he's neither out,
 But up stairs in the parlor dancing about.
- 4 Down he came all dressed in silk,
 A rose on his bosom as white as milk,
 He pulled off his glove to show me his ring,
 Tomorrow, tomorrow the wedding shall begin.

The players form a circle and walk around hand in hand, singing. The one in the center of the ring chooses a player from the circle. They go outside and agree upon the names to be used for the dashes in stanza three. Then they return to the center of the ring and the song is resumed. At the words "Tomorrow, tomorrow" the players last chosen clasp hands. Then the song begins over again.

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No. 16 UNCLE JOHNNY

Un - cle John - ny's sick in bed,

What shall we send him?

Three gold wish - es, three gold kis - ses.

And a slice of gin - ger - bread.

Who shall we send it by

By the gov' - nors daugh - ter.

Take her by the li - ly white hand and

Lead her 'cross the wat - er.

I went to the door I picked up a pin

And asked Lis - sis Smith if John - ny was in.

D.S. al. Fine

17

HAPPY IS THE MILLER

The miller who took toll as pay for grinding corn has long been an object of satire; witness Chaucer's *Prologue to the Canterbury Tales*, in which the Miller could well "stelen corn and tollen thries" and yet he had "a thumb of gold, pardee." Wolford, p. 68, cites references to the tune, "There Was a Jolly Miller." D'Urfe in *Pills to Purge Melancholy*, (III, 151ff, of 1707 edition) mentions this

as being used in several ballad operas, e. g., "The Quakers' Opera," "The Devil to Pay," and "The Fashionable Lady" or "Harlequin's Opera," under the name of "The Budgeon It Is a Delicate Trade." The tune to "The Jolly Miller" was in 1824 harmonized by Beethoven for Geo. Thomson (*Pills to Purge Melancholy*, I, 169). Further, "The Jovial Cobbler" or St. Helen's has the same tune. (*Ibid.*, p. 169).

Newell, p. 103, observes: In Germany the mill-wheel, as it slowly revolves, is said to exclaim—

There is—a thief—in the mill!

Then, moving more quickly—

Who is he? who is he? who is he?

And at last very fast and without pausing—

The miller! the miller! the miller!

He further observes: The modern children's sport has preserved the idea, if not the elegance, of the old dance better than the printed words of a hundred and seventy years since.

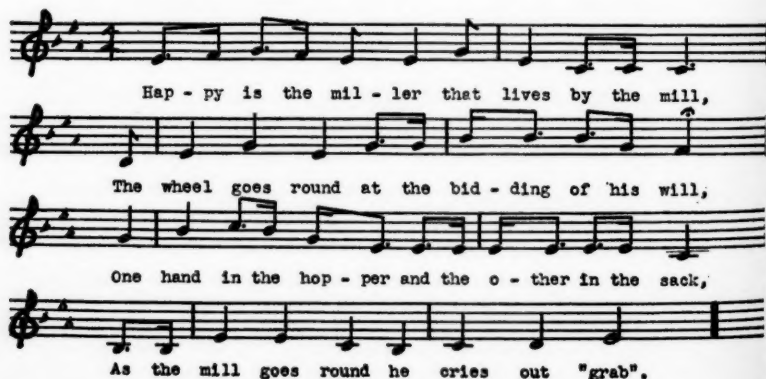
Gomme, I, 289ff, prints three tunes and eight variants. She thinks it probable that the custom "which formerly prevailed at some of the popular festivals, of catching or 'grabbing' for sweethearts and wives, is shown in this game." She says: St. Cowrie instituted custom of giving unhappy couples chance to change—assembled at church—blindfolded—ran round at full speed—at word *cabby* (seize quickly) every man laid hold of first female he met—they were man and wife until next anniversary.

For other texts and references, see Gomme, II, 436; Hofer, p. 23; *JAFL*, XXIV, 306; XXV, 268; XXVI, 139; XXVII, 293; XXXI, 54, 146; XXXII, 490; XXXIII, 101; XXXIX, 193; XL, 20; XLII, 205; XLIV, 15; Newell, p. 102; Washington, p. 25; Wolford, p. 67.

A

Contributed by the editor, who learned it when a youth at country socials in Illinois. Music noted by Miss Lydia I. Hinkel.

No. 17 A HAPPY IS THE MILLER



Hap - py is the mil - ler that lives by the mill,
The wheel goes round at the bid - ding of his will,
One hand in the hop - per and the o - ther in the sack,
As the mill goes round he cries out "grab".

Happy is the miller that lives by the mill,
The wheel goes round at the bidding of his will,
One hand in the hopper and the other in the sack,
As the mill goes round he cries out "grab."

The people, young and old, form couples and march in a circle round the room, turning always to the left, the men being on the inside. The game starts with one man in the center. At the word "grab," they all change partners, the man in the center trying to cut somebody out.

B

Communicated by Miss Mary Meek Atkeson, Morgantown, June, 1917.

There was a dusty miller and he lived on the hill,
And he worked all day with a right good will;
One hand in the hopper and the other in the sack,
The ladies go forward and the gents turn back.
I have lost my true love, I have lost my true love,
And I am here to find her.

C

Contributed by Miss Rose Givens, Keeman, Monroe County, December 8, 1915.

Oh, happy is the miller who attends to the mill,
He takes his toll with a free good will,
One hand in the hopper and the other in the sack,
The wheel turns round and the gents step back.

D

Contributed by Mr. M. H. Mauzy, Franklin, Pendleton County, January, 1916.

Molly was a miller and she lived by herself,
The wheel rolled round and she gathered in her wealth;
One hand in the hopper and the other in the sack,
The wheel rolled round and she cried out grab.

E

"The Dusty Miller." Communicated by Miss Margaret Nestor, Elkins, Randolph County, May 29, 1926. Obtained from Miss Margaret Shaffer, Grafton, Taylor County. Music noted by Miss Lydia I. Hinkel. Stanzas two and three do not belong here. They show some connection with "Who'll Be the Binder." See Newell, p. 84.

- 1 Oh, there was a dusty miller and he lived in the mill,
And he worked all day with a free good will,
One hand in the hopper and the other in the sack,
The ladies go forward and the gents turn back.
- 2 Here we go a-sowing oats,
Here we go a-sowing oats,
Here we go a-sowing oats,
And who shall be the binder?

- 3 I have lost my true love,
 I have lost my true love,
 I have lost my true love,
 And right here I find her.

Partners are chosen and a boy is placed in the ring formed by the partners. As the song begins, the ones in the ring march round and round, singing. At the words, "The ladies go forward," the partners separate, the girls forming one circle and the boys another, the circles moving in opposite directions. At the singing of the last line, the boy in the center of the circles tries to get a partner. The one left without a partner takes his place in the center of the circle and the game begins over again.

18

KING WILLIAM WAS KING JAMES'S SON

Of all the singing-games reported from West Virginia, this is the most popular. It appears to be especially the property of school children, but is used by older young people in their play-parties. The title is usually as above, sometimes abbreviated to "King William" and sometimes the king is "George's Son." Newell has "King Arthur Was King William's Son" and Gomme reports "King William Was King David's Son." Variations in the last two lines of the first stanza are interesting:

Upon his breast he wore a star,
 And in his hand a big guitar. (Michigan)

Upon his breast he wore a star,
 Which-a-way the compassare. (Missouri)

Upon his breast he wore a star,
 Like the points of the compassare. (Indiana)

Upon his breast he wore a star,
 Like a diamond in the sky. (Indiana)

Upon his breast he wore a star,
 And that was called the life of war. (Maryland)

On his breast a star he wore,
 It pointed to the governor's door. (Vermont)

Upon his breast he wore a stowe,
 Which denotes the sign of woe. (Connecticut)

And on his breast he wore a star,
 Which was carried in time of war. (Washington, D. C.)

He wore a star upon his breast,
 Pointing to the east and west. (Missouri)

Newell, p. 74, gives a most interesting version of this game from Waterford, Ireland, which he thinks is a test of affection. King William having promised to marry his lady-love went off to war. Upon his return, she disguised herself to see if he would recognize her. He cites also in this connection the Swedish story of Folke Algotson, who carried off to Norway Ingrid, the daughter of a judge of Gothland, who was betrothed to a Danish nobleman.

For other texts and references, see Botkin, p. 226-227; Champlin, p. 447; Collins, p. 20; Flanders and Brown, p. 188; Gomme, I, 302-304; Hofer, p. 30; Hudson (*Folksongs*), p. 289; *JAF*, XIV, 299; XXIV, 313; XXVI, 355-356; XXVII, 295; XXXI, 50, 131; XXXII, 493-494; XXXIII, 107-109; XXXIV, 111; XXXIX, 191; XLII, 226-227; XLIV, 10-11; Lomax (*Our Singing Country*), p. 65; Newell, pp. 73-75, 246-248; Northall, pp. 372-378; Pound (*Syllabus*), p. 74; Talley, p. 82; Washington, p. 24-25; Whiting and Bullock, p. 146; Wolford, pp. 62-64.

A

"King William Was King James's Son." Contributed by Mrs. E. I. Moore, Morgantown, Monongalia County, November 30, 1915. Tune furnished by the Editor, who learned it in youth at a country school in Illinois. Music noted by Miss Lydia I. Hinkel. The words of this song as here given, with slight variations, have been communicated by the following persons:

Anna Copley, Shoals, Wayne County, January 28, 1916.

Miss Ada Keith, Harrisville, Ritchie County, January 15, 1916.

Mrs. Virginia S. Milbourne, Charles Town, April 15, 1916.

Miss Mildred Keefer, Grafton, Taylor County, January, 1916.

Miss Lily Hagans, Morgantown, Monongalia County, 1915.

Miss Mary Meek Atkeson, Morgantown, Monongalia County, June, 1917.

Miss Lilia E. Otto, Wheeling, Ohio County.

No. 18 A KING WILLIAM WAS KING JAMES'S SON

King Will - iam was King Jame - s's son,
And from the roy - al race he sprung,
Up - on his breast he wore a star
Of gold and sil - ver, the fruit of war.

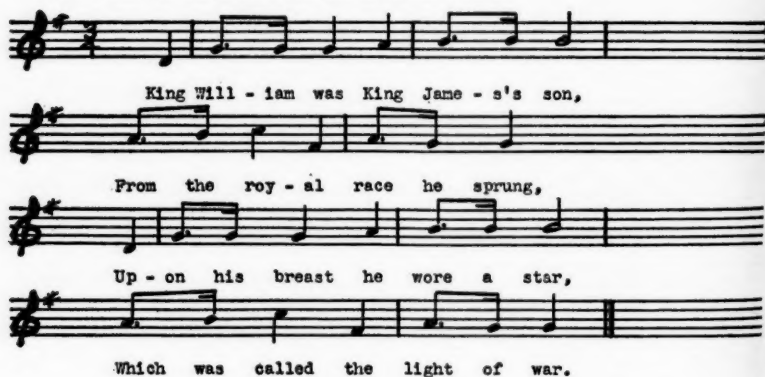
- 1 King William was King James's son,
And from the royal race he sprung,
Upon his breast he wore a star
Of gold and silver, the fruit of war.
- 2 Go choose you east, go choose you west,
Go choose the one that you love best,
If he (she) is not here to take your part,
Go choose another with all your heart.
- 3 Down on this carpet you must kneel,
Sure as the grass grows in the field,
Salute your bride and kiss her sweet,
And now you may rise upon your feet.

The game begins by the boys and girls forming a circle with some one in the center. They circle around, singing the first stanza. From the beginning of the second stanza they suit their actions to the words. At the end of the song, the one who did the choosing takes his (her) place in the circle and the game begins over again.

B

"King William Was King James's Son." Contributed by Mr. Cecil R. Gates, Elkins, Randolph County, January 23, 1916. Learned when a boy at spelling bees and other parties in Morgan County.

No. 18 B KING WILLIAM WAS KING JAMES'S SON



King Will - iam was King Jame - s's son,
From the roy - al race he sprung,
Up - on his breast he wore a star,
Which was called the light of war.

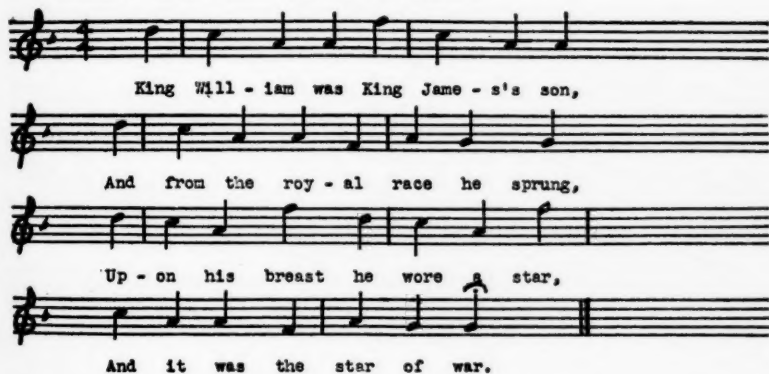
- 1 King William was King James's son,
From the royal race he sprung,
Upon his breast he wore a star,
Which was called the light of war.

- 2 Go to the east, go to the west,
Go to the one that you love best;
If she's not here to take your part,
Go choose the next one to your heart.
- 3 Down on this carpet you must kneel,
Sure as the grass grows in the field;
Salute your bride and kiss her sweet,
Arise and stand upon your feet.
- 4 She said, "Dear William, how I love,
None on this earth can I place above;
Your heart shall have, my hand I give,
One sweet kiss and then I'll leave."

C

"King William Was King James's Son." Communicated by Miss Frances Sanders, Morgantown, Monongalia County, June, 1924. The words were collected by Mr. Carey Woofter in Gilmer County. Tune supplied by Mr. J. E. Woofter. Music noted by Miss Sanders.

No. 18 C KING WILLIAM WAS KING JAMES'S SON



King Will - iam was King Jame - s's son,
And from the roy - al race he sprung,
Up - on his breast he wore a star,
And it was the star of war.

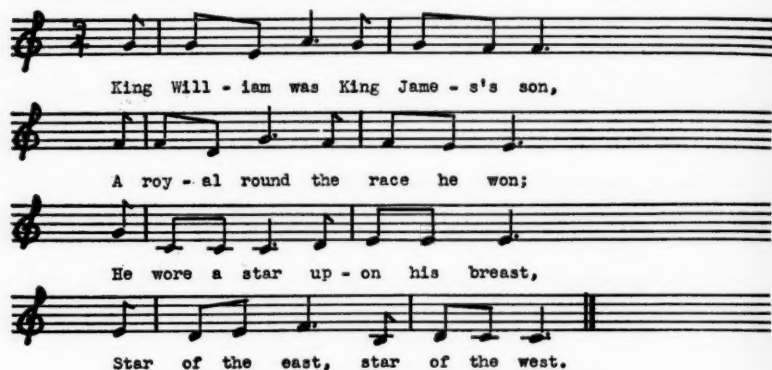
- 1 King William was King James's son,
And from the royal race he sprung;
Upon his breast he wore a star,
And it was the star of war.
- 2 Choose your eastcoat, choose your westcoat,
Choose the one that you love best;
If she's not here to take her part,
Choose the next one to your heart.

- 3 Down upon this carpet you must kneel,
As sure as the grass grows in the field;
Salve your bride and kiss her sweet,
And you may rise upon your feet.
- 4 Now you're married you must agree,
Keep your wife in sugar and tea;
You must be kind, you must be good,
And make your wife split all the wood.⁵

D

"King William." Contributed by Miss Ruth Batten, Morgantown, Monongalia County, September 14, 1915. Words and music taken by her from children as they play the game at present.

No. 18 D KING WILLIAM WAS KING JAMES'S SON



King Will - iam was King Jame - s's son,
A roy - al round the race he won;
He wore a star up - on his breast,
Star of the east, star of the west.

- 1 King William was King James's son,
A royal round the race he run;
He wore a star upon his breast,
Star of the east, star of the west.
- 2 Point to the east, point to the west,
Point to the one that you love best;
If she's (he's) not here to take your part,
Take the next one to your heart.
- 3 Down on this carpet you must kneel,
Sure as the grass grows in the field;
So lose⁶ your bright⁷ and kiss her sweet,
And rise again upon your feet.

⁵ The last stanza belongs to the song, "Oats, Peas, Beans, and Barley Grows." See No. 5.

⁶ For *salute*.

⁷ For *bride*.

19

CHICKAMY, CHICKAMY, CRANEY, CROW (OLD WITCH)

Other titles are, "Old Buzzard," "Hen and Chickens," "Hen and Hawk," "Hawk and Chickens," "Game of the Child Stealing Witch," "Grandmother Hoptikins," etc.

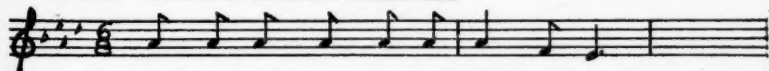
The most extensive presentation of this game, texts, descriptions, expositions, and origins, is by Newell, pp. 155, 215, 259 and *Journal*, III, 139; XII, 75; XIII, 299. He points to its wide diffusion and to the fact that "the dialogue is marvelously identical from Russia to Italy." Of the demanding of fire by the witch he says that it "implies the existence of an ancient belief that a person of evil disposition who should succeed in obtaining a portion of the household fire would be by that means enabled to exert control over the persons as well as the property of the inmates of the house." (III, 144.) "This game root has supplied at least one tenth of all the amusements of European children, a fact which indicates its primitive antiquity." (III, 145.) "The idea of the child-eating demon so prominently brought forward in our American versions is a world-old nursery conception. The ancients were well acquainted with such feminine supernatural beings. 'More fond of children than Gello,' says Sappho, referring to an imaginary creature of this sort. The most ancient view of this passion for stealing children was, that it was prompted by the appetite." (p. 220.) "It will be sufficient to affirm that, in tracing the history (of the witch-play), we should find the actors originally divine or demonic, at least plebeian. The declension is progressive: holy rite, courtly dance, childish play." (p. 263.)

For other texts see Bancroft, p. 141; Beckwith, p. 33; Collins, p. 48; Gomme, I, 201; II, 391, 449; *JAFI*, III, 315; XXXI, 51; XXXII, 376; XXXIV, 38, 116; XL, 30; Scarborough, p. 138; Talley, p. 74; Whiting and Bullock, p. 143.

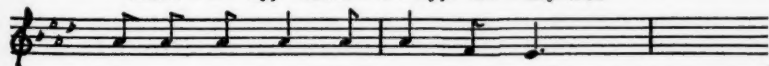
A

"Chickamy, Chickamy, Craney, Crow." Contributed by the editor, who learned it when a youth at a country school in Illinois. Music noted by Miss Lydia I. Hinkel.

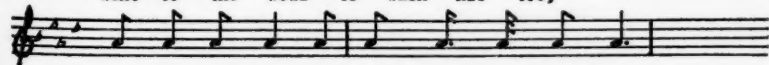
No. 19 A CHICKAMY, CHICKAMY, CRANEY-CROW



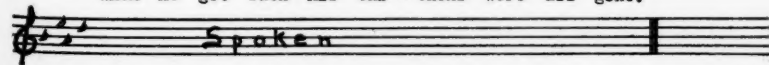
Chick - a - my, chick - a - my, cra - ney-crow



Went to the well to wash his toe,



When he got back his chickens were all gone.



What time is it, old witch?

The game begins by choosing a "leader" and the "old witch." Then they form a circle, the "old witch" taking her place inside and pretending to be picking up sticks to make a fire. The children in the ring circle around and sing:

Chickamy, chickamy, craney, crow,
Went to the well to wash his toe,
When he got back his chickens were gone.
What time is it, old witch?

The "old witch" answers any hour that suits her fancy, whereupon, the circling halts and the "leader" and the "old witch" hold the following dialogue:

Leader. What are you doing, old witch?

Old Witch. Picking up sticks.

Leader. What for?

Old Witch. To build a fire.

Leader. What do you want with a fire?

Old Witch. To cook a chicken.

Leader. Where are you going to get the chicken?

Old Witch. Out of your flock.

Thereupon the children run in every direction, the "old witch" trying to catch one and the "leader" trying to prevent it. When she succeeds in getting a "chicken," she takes it to the fire and asks, "How do you want to be cooked?" As soon as the answer is given, the old witch goes through the process of dressing and cooking the "chicken" according to the method named. The game grows more exciting and arduous as it goes on. It is necessary for the "old witch" to be one of the swiftest runners. Each "chicken" as it is caught ceases to be a part of the game.

The same form of the game is reported by Mr. Fred M. Smith, Glenville, Gilmer County. Obtained from Miss Chenoweth, a student in the Normal School.

Witch-a-me, hitch-a-me, craney crow,
I went to the well to wash my toe,
When I came back my chicken was gone.

B

"Chickery, Chickery, Craney Crow." Contributed by Mrs. F. A. Bradley, Grafton, Taylor County, December 8, 1915. Learned at a country school near Fairmont, Marion County.

The game begins by the children taking hold of hands and forming a circle. One child takes its place in the middle of the circle and goes through the motions of building a fire. The others circle around and sing:

Chickery, chickery, craney, crow,
Went to the well to wash his toe,
When he got back his chickens were gone.
What time is it, old witch?

To this question the child in the center replies, "Six o'clock," or "Fifteen o'clock," the hour of day always being the same as the number of children in the ring. When the time of day is told, the following dialogue takes place:

Children. What are you doing, old witch?

Old Witch. Building a fire.

Children. What are you going to do with a fire?

Old Witch. Cook a chicken.

Children. Well, you won't get any of this flock.

Here the children all scatter in every direction, the old witch trying to catch one, who, when caught, has to be the old witch, and the game begins over again.

C

"Chickama Cranacro." Contributed by Mrs. Martha E. Anderson, Morgantown, Monongalia County, January, 1916.

Have one of the children sit down with a stick in hand, stirring all the time. Form a line of the children wishing to take part, the largest in front and the smallest behind, each holding the one in front around the waist. Then let them march around the one in the center, singing:

Chickama, chickama, cranacro,
I went to the well to wash my toe,
When I got back one of my black-eyed chickens was gone.
What time is it, old witch?

She replies, "One o'clock." The children march around several times, asking the witch each time, what time of day it is. She answers by naming different hours. The leader now asks her what she is looking for. She answers, "Grandma's darning needle."

Leader. When did you lose it?

Witch. Last big snow.

The leader holding out one hand asks if that is it; then the other hand; then each foot, then the head. To each of these questions the witch answers "no." Each child in turn asks the same questions until the last one, whose head is the lost needle. The leader tells the old witch that she can't have that. Thereupon a tussle begins, the leader trying to keep the old witch from catching the chicken. When caught, the chicken is put into a pen and the game begins over again and continues until all the chickens are caught.

Others reporting the same form of the game with different introductory stanzas are as follows:

Mr. Fred Smith, Glenville, Gilmer County. Obtained from Miss Mary Bramlett.

Chick-a-ree, chick-a-ree, craney-crow,
Went to the well to wash my toe,
When I came back one of my chickens was gone.
What o'clock, old witch?

Miss Ida Stockert, Mt. Lookout, Nicholas County, December 8, 1915.

Chickery, cranery my crow,
Went to the well to wash his big toe,
And when he got back all his chickens were gone.

D

"Chiceny, Craney, Crow." Contributed by Mrs. F. M. Woods, Martinsburg, Berkeley County, August 16, 1915.

Chickeny, chickeny, craney, crow,
I went to the well to wash my toe,
And when I got there my chicken was dead;
I went to the church to ring the bell,
And when I got there my chicken was well.
What time is it, old buzzard?

"And then we rushed away, pell-mell, and if the one who acted old 'buzzard' caught us, one by one were consigned to limbo, and the first one caught became old 'buzzard'."

20

A PAPER OF PINS

Newell, p. 51, says, "There are also English and Scotch versions, generally inferior as regards poetical merit and antiquity of language. The English form, however, seems to contain the primitive idea, where the wooer appears as a prince, who by splendid presents overcomes the objections of a lady. This mercenary character being repugnant to modern taste, the Scotch rhyme represents the suitor as the Evil One in person; while in the United States the hero is, in his turn, made to cast off the avaricious fair, or else the lady to demand only love for love."

In an excellent text from North Carolina (Henry, *JAFL*, XLIV, 103), the girl, who is willing to accept the key to the chest but is then refused by the boy, says,

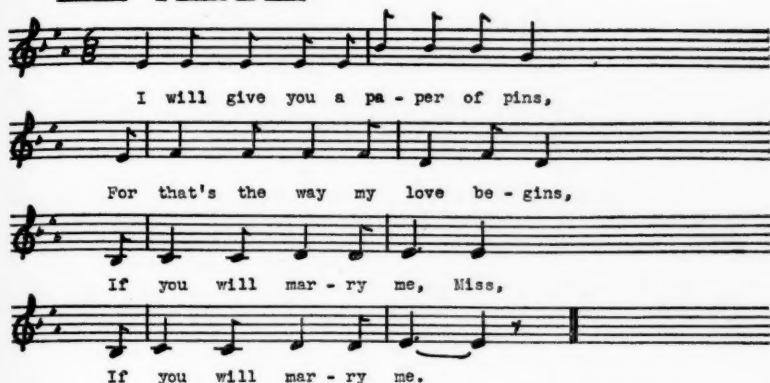
I'll get a stove and sit in the shade,
And I'll determine to be an old maid.

For other texts and references, see Belden, pp. 265, 507-509; Broadwood and Maitland, p. 33; Campbell and Sharp, p. 264; Chase, pp. 20-21; Collins, p. 56; Flanders and Brown, p. 16; Flanders and Brown (2d ed.), p. 160-161; Fuson, pp. 82-83, 152-253; Henry, p. 291-295; Hudson (*Folksongs*), pp. 167-169, 276-277; *JAFL*, XXIX, 198-199; XXXIX, 180; XL, 9; XLIV, 103-105; XLV, 118-119; XLIX, 260-262; *JFSS*, II, 85-88; Lomax (*American Ballads*), pp. 323-324; Neely and Spargo, pp. 192-195; Newell, p. 51; Niles, pp. 10-11; Pound (*American Ballads*), pp. 226-228; Randolph, pp. 217-219, 262-263; Richardson and Spaeth, pp. 52-53; Scarborough, pp. 299-300, 307-308; Sharp, II, 47-49; Shearin and Combs, p. 29; Stout, XXIX, 42; Thomas, pp. 59, 160; Whiting and Bullock, p. 150; Williams, pp. 80-82.

A

"I Will Give You a Paper of Pins." Contributed by the editor, who learned it from a youth at the country school in Illinois. Music noted by Miss Lydia I. Hinkel.

No. 20 A A PAPER OF PINS



- 1 I will give you a paper of pins
For that's the way my love begins,
If you will marry me, Miss,
If you will marry me.
- 2 I'll not accept your paper of pins,
If that's the way your love begins,
And I'll not marry you, Sir,
And I'll not marry you.
- 3 I will give you a dress of green,
So that you may dress like any queen,
If you will marry me, Miss,
If you will marry me.
- 4 I'll not accept your dress of green,
So that I may dress like any queen,
And I'll not marry you, Sir,
And I'll not marry you.
- 5 I will give you an easy chair,
In which to sit and comb your hair,
If you will marry me, Miss,
If you will marry me.
- 6 I'll not accept your easy chair,
In which to sit and comb my hair,
And I'll not marry you, Sir,
And I'll not marry you.

- 7 I will give you a silver spoon,
So that you may drink tea in the afternoon,
If you will marry me, Miss,
If you will marry me.
- 8 I'll not accept your silver spoon,
So that I may drink tea in the afternoon,
And I'll not marry you, Sir,
And I'll not marry you.
- 9 I will give you the key to my chest,
So that you may have money when you think best,
If you will marry me, Miss,
If you will marry me.
- 10 I'll not accept the key to your chest,
So that I may have money when I think best,
And I'll not marry you, Sir,
And I'll not marry you.
- 11 I will give you the key to my heart,
So that we may love and never part,
If you will marry me, Miss,
If you will marry me.
- 12 I'll accept the key to your heart,
So that we may love and never part,
And I will marry you, Sir,
And I will marry you.

The game is played by the boys forming one line and the girls another, the lines facing each other six or eight steps apart. As the boys sing their stanza, they advance and retreat, the girls in turn doing the same. At the end of the last stanza, the boy and girl facing each other lock arms and march around. Then new lines are formed and the game begins again.

B

"A Paper of Pins." Contributed by Mrs. Hilary G. Richardson, Clarksburg, Harrison County, 1917. A version similar to this, excepting stanza 15, from Miss Claire Bailey, Morgantown, contains the following stanza:

Love, I'll give thee a ribbon of blue,
That to me you'll be ever true.

- 1 "I'll give to you a paper of pins,
If that's the way that love begins,
If you will mary me-me-me,
If you will marry me, Miss."

- 2 "I'll not accept your paper of pins,
If that's the way that love begins,
And I'll not marry you-you-you,
And I'll not marry you, Sir."
- 3 "I'll give to you a coach and four,
That you may ride from door to door."
- 4 "I'll not accept your coach and four,
That I may ride from door to door."
- 5 "I'll give to you a coach and six,
With every horse as black as pitch."
- 6 "I'll not accept your coach and six,
With every horse as black as pitch."
- 7 "I'll give to you a dress of red,
Broidered round with a golden thread."
- 8 "I'll not accept your dress of red,
Broidered round with a golden thread."
- 9 "I'll give to you a dress of green,
That you may look like a fairy queen."
- 10 "I'll not accept your dress of green,
That I may look like a fairy queen."
- 11 "I'll give to you the key of my heart,
That we may lock and never part."
- 12 "I'll not accept the key to your heart,
That we may lock and never part."
- 13 "I'll give to you the key of my chest,
That you may have money at your request."
- 14 "I will accept the key of your chest,
That I may have money at my request,
And I will marry you-you-you,
And I will marry you, Sir."
- 15 "Ha-ha-ha, if money is all,
I'll not marry you at all,
And I'll not marry you-you-you,
And I'll not marry you, Miss."

C

"A Paper of Pins." Communicated by Miss Emma Boughner, Morgantown, Monongalia County, 1916. Obtained from Mrs. E. B. Hall.

- 1 Miss, I'll give you a paper of pins,
If you will tell me how love begins,
If you will marry me, me, me,
If you will marry me.
- 2 I will accept your paper of pins,
But I won't tell you how love begins,
And I won't marry you, you, you,
And I won't marry you.
- 3 Miss, I'll give you a nice silk gown,
With lace and fringes hanging round,
If you will marry me, me, me,
If you will marry me.
- 4 I will accept a nice silk gown,
With lace and fringes hanging round,
But I won't marry you, you, you,
But I won't marry you.
- 5 Miss, I'll give you a nice little waiter,
To wash the dishes and fry the tater,
If you will marry me, me, me,
If you will marry me.
- 6 I will accept a nice little waiter,
To wash the dishes and fry the tater,
But I won't marry you, you, you,
But I won't marry you.
- 7 Miss, I'll give you the key to my chest,
That you may have money at your request,
If you will marry me, me, me,
If you will marry me.
- 8 I will accept the key to your chest,
So that I may have money at my request,
But I won't marry you, you, you,
But I won't marry you.
- 9 Miss, I'll give you the key to my heart,
That we may lock and never part,
If you will marry me, me, me,
If you will marry me.

- 10 I will accept the key to your heart,
That we may lock and never part,
And I will marry you, you, you,
And I will marry you.

D

No local title. Contributed by Mr. J. B. Johnson, Queen's Ridge, Wayne County, 1918.

- 1 I will give to you a box of pearl,
If you will be my pretty little girl,
If you will marry me, me, me,
If you will marry me.
- 2 I won't accept your box of pearl,
Nor I won't be your pretty little girl,
I won't marry you, you, you,
I won't marry you.
- 3 I will give to you a little nappy dog,⁸
That sits on your knee when I go abroad,
If you will marry me, me, me,
If you will marry me.
- 4 I won't accept your little nappy dog,
That sits on my knee when you go abroad,
I won't marry you, you, you,
I won't marry you.
- 5 I will give to you a dress of green,
If you will be my pretty little queen,
If you will marry me, me, me,
If you will marry me.
- 6 I won't accept your dress of green,
Nor I won't be your pretty little queen,
I won't marry you, you, you,
I won't marry you.
- 7 I will give you a dress of red,
Stitched around with colored thread,
If you will marry me, me, me,
If you will marry me.
- 8 I won't accept your dress of red,
Stitched around with colored thread,
I won't marry you, you, you,
I won't marry you.

⁸ For *lapdog*.

- 9 I will give to you a diamond ring,
Bound around with a golden brim,
If you will marry me, me, me,
If you will marry me.
- 10 I won't accept your diamond ring,
Bound around with a golden brim,
I won't marry you, you, you,
I won't marry you.
- 11 I will give to you a fortune six,
Six horses as black as pitch,
If you will marry me, me, me,
If you will marry me.
- 12 I will accept your fortune six,
Six horses as black as pitch,
I will marry you, you, you,
I will marry you.

21

THE KEYS OF CANTERBURY

No other American text of this song-game has come to the attention of the editor of this collection. It is, without much doubt, of the same origin as the preceding number and might be played in the same manner. Sharp, *One Hundred English Folk Songs*, p. 148, prints a tune and a version in ten stanzas very much like the one given below.

Taken from a manuscript song book compiled by Miss Camilla Dennis from the singing of school children at Hindman, Knott County, Kentucky, 1922-23.

- 1 O madam, I will give to you the keys of Canterbury,
And all the bells in London shall ring to make us merry,
If you will be my joy, my sweet and only dear,
And walk along with me anywhere.
- 2 I shall not, sir, accept of you the keys of Canterbury,
Nor all the bells in London shall ring to make us merry,
I will not be your joy, your sweet and only dear,
Nor walk along with you anywhere.
- 3 O madam, I will give to you a pair of boots of cork,
The one was made in London, the other made in York.
- 4 I shall not, sir, accept of you a pair of boots of cork,
Though both were made in London or both were made in York.
- 5 O madam, I will give to you a little golden bell,
To ring for all your servants and make them serve you well.

- 6 I shall not, sir, accept of you a little golden bell,
To ring for all my servants and make them serve me well.
- 7 O madam, I will give to you a gallant silver chest,
With a key of gold and silver and jewels of the best.
- 8 I shall not, sir, accept of you a gallant silver chest,
A key of gold and silver nor jewels of the best.
- 9 O madam, I will give to you a brodered silken gownd,
With nine yards a-drooping and trailing on the ground.
- 10 O sir, I will accept of you a brodered silken gownd,
With nine yards a-drooping and trailing on the ground,
If you will be my joy, my sweet and only dear,
And walk along with you anywhere.

22

LONDON BRIDGE

This game is a prime favorite with school children and on warm pleasant evenings one may hear its merry strains coming up from happy voices on the streets of many cities and village greens. Its origin is somewhere in the Middle Ages for it is mentioned by Rabelais about 1533 under the title "Fallen Bridge" (Newell, p. 205). "Bridges, in the Middle Ages, were the most important structures in the land, places of festivity and solemnity, dances, trials, and executions (p. 89). "The Devil, or (in more ancient guise) the elemental spirit of the land, who detests interference with the solitude he loves, has an especial antipathy to bridges. His repeated and successful attempts to interfere with such a structure, until he is bought off with an offering like that of Iphigenia, are recorded in legends which attach to numerous bridges in Europe. It is on such supernatural opposition that the English form of the game appears to turn. The structure, which is erected in the daytime, is ruined at night; every form of material—wood, stone, and gold—is tried in vain; the vigilance of the watchman, or of the cock and the dog—guardian animals of the darkness—is insufficient to protect the edifice from the attack of the offending spirits" (p. 211). "Till very lately it has been a general belief that bridges are objects of assault by demons, from whom they can be defended only by immuring a living man in the foundation of the structure. The original idea seems to be that the soul of the victim becomes a guardian of the edifice. . . . It was afterwards thought a pity to expend a precious life . . . a deposit of bones about the cornerstone would suffice" (p. 254). The tug of war may signify a contest between the powers of good and evil for the soul of the victim sacrificed. In the English versions this does not appear.

In connection with the widespread superstition of the foundation sacrifice, Gomme, I, 346ff, gives some interesting citations:

"So recently as 1872, there was a scare in Calcutta when the Hoogly Bridge was being constructed. The natives then got hold of the idea that Mother Ganges, indignant at being bridged, had at last consented to submit to the insult on

condition that each pier of the structure should be founded on a layer of children's heads (Gomme's *Early Village Life*, p. 29).

"Formerly in Siam when a new city gate was being erected, it was customary for a number of officers to lie in wait and seize the first four or eight persons who happened to pass by, and who were then buried alive under the gate to serve as guardian angels (Taylor's *Primitive Culture*, I, 97).

"There is a tradition about London Bridge itself, that the stones were bespattered with the blood of little children. Fitzstephen, in his well-known account of London of the twelfth century, mentions that the tower was built with mortar tempered with the blood of beasts."

Mrs. Gomme thinks the game and song may refer to a historical event (p. 349). She cites *Heimskringla* (Laing, II, 260, 261). A description of the Battle of London Bridge, when Ethelred assisted by Olaf, after the death of Sweyn, retook and entered London, has the first line of the game-rhyme:

London Bridge is broken down,
Gold is won and bright renown, etc.

For other texts and references, see Bancroft, p. 278; Collins, p. 24; Flanders and Brown, p. 45; Gomme, I, 192, 333ff; II, 441; Hofer, p. 13; *JAF*, XXVII, 303; XXXI, 146; XXXIII, 110; XXXIV, 38, 111; XXXVIII, 243; XL, 38; Newell, pp. 89, 204, 253; Washington, p. 22; Wolford, p. 64.

The words of A were secured by Miss Frances Sanders, Morgantown, June, 1924; those of B, by Mr. Carey Wofter, Gilmer County; those of C, by the editor, Illinois. Tune supplied by Mr. J. E. Wofter. Music noted by Miss Sanders. Single stanzas not differing materially from those given below were reported by Miss Mary Atkeson and Miss Pauline Pratt, both of Morgantown.

No. 22 A LONDON BRIDGE IS FALLING DOWN

Lon - don Bridge is fall - ing down,
Fall - ing down, fall - ing down,
Lon - don Bridge. is fall - ing down,
All so mer - ri - ly.

A

- 1 London Bridge is falling down,
Falling down, falling down,
London Bridge is falling down,
All so merrily.

- 2 London Bridge is falling down,
Falling down, falling down,
London Bridge is falling down,
On my fair lady.

B

- 1 London Bridge is falling down,
Falling down, falling down,
London Bridge is falling down,
On y — o — u.
- 2 London Bridge is half built up,
Half built up, half built up,
London Bridge is half built up,
On y — o — u.
- 3 London Bridge is all built up,
All built up, all built up,
London Bridge is all built up,
On y — o — u.

C

- 1 London Bridge is falling down,
Falling down, falling down,
London Bridge is falling down,
Dance over my Lady Lee.⁹
- 2 London Bridge is falling down,
Falling down, falling down,
London Bridge is falling down,
With a gay ladie.
- 3 Let us build it up again,
Up again, up again,
Let us build it up again,
With a gay ladie.

The game is played in the same manner as "Threading the Needle." See No. 13 D.

23

SKIP TO MY LOU

Vance Randolph thinks this is "probably the most popular of all the play-party games." According to Piper, forty stanzas of it are current in Iowa. Miss Wolford states that it is of all games "the most indicative of the country life

⁹ The *Lea* is a small stream, a favorite haunt of Isaac Walton, flowing into the Thames.

and of the things which are considered comic" and that it illustrates well the processes of invention, selection and continuity of the communal composition theory of ballad origins. Perrow says that in eastern Tennessee "Lou" is a common term for "sweetheart."

For other texts and references, see Belden (*Partial List*), No. 145; Botkin, pp. 314-316; Collins, p. 27; Dudley and Payne (*PTFS*), I, 15; Fuson, p. 166; Gomme, I, 50-51; Hudson (*Folksongs*), p. 300; Hudson (*Specimens*), pp. 128-129; *JAF*, XXIV, 126, 304-305; XXV, 270-271; XXVI, 136-137; XXVIII, 276-277; XXXII, 493; XXXIII, 123-125; XL, 98; XLII, 203-204; XLIV, 20-21; Lomax (*American Ballads*), pp. 294-295; McDowell, p. 58; Pound (*Syllabus*), p. 73; Randolph, pp. 141-145; Richardson and Spaeth, p. 82; Shearin and Combs, p. 36; Wolford, p. 89-90.

A

"Skip to My Lou." Contributed by Mrs. Esta Kemper Dadisman, Davis, California, April 29, 1918. Learned in West Virginia, of which state Mrs. Dadisman is a native. Music noted by Mary E. Parker, Organist of Wesley Church, Berkeley, California.

No. 23 A SKIP TO MY LOU

My wife has left me what - 'll I do?

My wife has left me what - 'll I do?

My wife has left me what - 'll I do?

Skip to my Lou my dar - ling.

- 1 My wife has left me, what'll I do?
My wife has left me, what'll I do?
My wife has left me, what'll I do?
Skip to my Lou, my darling.
- 2 Pretty as a redbird, prettier, too,
Pretty as a redbird, prettier, too,
Pretty as a redbird, prettier, too,
Skip to my Lou, my darling.
- 3 Gone again and what'll I do?
Gone again and what'll I do?
Gone again and what'll I do?
Skip to my Lou, my darling.

- 4 I'll get another one, prettier too,
 I'll get another one, prettier too,
 I'll get another one, prettier too,
 Skip to my Lou, my darling.

The players form a circle with the girl on the left of the boy, leaving enough space between couples for two persons. One boy stands in the center of the circle. When the music begins, each couple joins hands and all skip around the circle. The boy in the center skips alone and all sing the first stanza. As the music for the second stanza begins, the boy in the center sings the first line while he approaches a girl in the circle; then all sing the other three lines with him. When he has selected a partner, they join hands, skip across the center of the circle, and take their places in the ring, while the boy without a partner comes to the center of the ring. The game then begins over again.

It adds to the interest if other stanzas are composed to suit the occasion. For example: One of the boys, whose nickname is "Shine," goes with a girl whose name is Wright, and who lives near the railroad station. When "Shine" comes to the center of the circle and all join hands to skip around, they sing:

Shine's on the Wright track, so he is,
 Shine's on the Wright track, so he is,
 Shine's on the Wright track, so he is,
 Skip to my Lou, my darling.

B

"Skip to My Loo." Communicated by Miss Frances Sanders, Morgantown, Monongalia County, June, 1924. Words collected by Mr. Carey Woofter in Gilmer County. Tune supplied by Mr. J. E. Woofter. Music noted by Miss Sanders.

- 1 I've lost my partner, what'll I do?
 I've lost my partner, what'll I do?
 I've lost my partner, what'll I do?
 Skip to my Loo, my darling.

Refrain

Gone again, skip to my Loo,
 Gone again, skip to my Loo,
 Gone again, skip to my Loo,
 Skip to my Loo, my darling.

- 2 I'll get another better than the other.
 3 I'll get another one sweeter than you.
 4 If you can't get a white girl, a black girl'll do.
 5 If you can't get a red bird, a black bird'll do.
 6 Pigs in the tater patch, two by two.

No. 23 B SKIP TO MY LOO

I've lost my part - ner, what'll I do?

I've lost my part - ner, what'll I do?

I've lost my part - ner, what'll I do?

Skip to my Loo, my dar - ling.

Refrain

Gone a - gain, skip to my Loo,

Gone a - gain, skip to my Loo,

Gone a - gain, skip to my Loo,

Skip to my Loo, my dar - ling.

- 7 Gone again and I don't care.
- 8 Some folks say a nigger won't steal.
- 9 I caught one in my corn field.
- 10 Chicken in the haystack, shoo, shoo, shoo.
- 11 Fly in the sugar bowl, shoo, shoo, shoo.
- 12 Hair in the butter dish, that'll never do.
- 13 Little red wagon painted blue.
- 14 Pap's old hat and mam's old shoe.

C

"Skip to My Lou." Contributed by Miss Laura Williams, Griffithsville, Lincoln County, August 14, 1925. Music noted by Mrs. Byron H. Hess, Huntington, Cabell County. Stanzas 7 and 8 supplied by Miss Margaret Shaffer, Grafton, Taylor County.

- 1 Whale-bones stole her and gone again,
Whale-bones stole her and gone again,
Whale-bones stole her and gone again,
Skip to my Lou, my darling.

Chorus

Gone again, skip to my Lou,
Gone again, skip to my Lou,
Gone again, skip to my Lou,
Skip to my Lou, my darling.

- 2 I'll get another one prettier too.
- 3 Little red wagon painted blue.
- 4 Mule and a buggy, shoot him through.
- 5 Ma's old hat and pa's old shoe.
- 6 Hurry up, boys, that'll never do.
- 7 An old gum boot and a run-down shoe.
- 8 My girl is gone, so I'll take you.

Make a circle, boys and girls taking partners. Leave one boy within the circle to "skip to my Lou." He chooses his Lou and they skip around the circle to her former place. The boy who was left alone when his partner was chosen *immediately* chooses another Lou and they skip around the circle, and so on. This keeps six or seven couples skipping continually.

D

"Tum Tum Ololee." Communicated by Miss Mary Meek Atkeson, Morgantown, Monongalia County, June, 1917. She obtained the song from Miss Dorothy D. Jones, a student in one of her classes in the University.

- 1 My wife's left me, tum tum ololee,
My wife's left me, tum tum ololee,
My wife's left me, tum tum ololee,
Skip tum ololee, my darling.

Chorus

Lone again and I don't care,
Lone again and I don't care,
Lone again and I don't care,
Skip tum ololee, my darling.

- 2 If you can't get redbird, a blackbird'll do,
If you can't get redbird, a blackbird'll do,
If you can't get redbird, a blackbird'll do,
Skip tum oleee, my darling.
- 3 Apples in the summer, peaches in the fall.
If I can't get the one I want,
I won't have any at all,
Skip tum oleee, my darling.
- 4 Chickens in the hayshock, shoo, shoo, shoo,
Chickens in the hayshock, shoo, shoo, shoo,
Chickens in the hayshock, shoo, shoo, shoo,
Skip tum oleee, my darling.
- 5 Flies in the sugar bowl, two by two,
Flies in the sugar bowl, two by two,
Flies in the sugar bowl, two by two,
Skip tum oleee, my darling.

24

THERE GOES A REDBIRD THROUGH THE WINDOW

Wolford, p. 92, records this game under the title, "There Goes Topsy Through the Window." The method of play is much more complicated than that given below and resembles the Virginia Reel.

"There Goes a Redbird Through the Window." Communicated by Mr. Troy Garden, a student in West Virginia University, February 21, 1925. Obtained from Dennis Law, Cairo, Ritchie County.

No. 24 RED BIRD



- 1 There goes a redbird through the window,
Through the window, through the window,
There goes a redbird through the window,
In old Virginia style.
- 2 Take a little hug and swing your lover,
Swing your lover, swing your lover,
Take a little hug and swing your lover,
In old Virginia style.
- 3 The old gray horse came out of the wilderness,
Out of the wilderness, out of the wilderness,
The old gray horse came out of the wilderness,
In old Virginia style.

The play requires at least four couples, who form a circle, each girl to the right of the boy with whom she is to play. When the first verse is sung, the players continue to hold hands and dance to the right, keeping time to the music, and so on through the second and third verses of the stanza. When the last verse is reached, the boy turns to his right, catches the girl in his arms, and swings her.

25

THE MUFFIN MAN

Gomme, I, p. 402, prints two tunes and five texts. One variant has the *muffin girl* and one has the *nutting girl*. The method of playing the game is quite different from that described below: A ring is formed with one child in the center blindfolded and holding a stick. The ring dances round, singing the stanza. Then all stand still. The one in the center touches some one in the ring with the stick and asks questions, trying to recognize the one touched by the answers given. Three trials are allowed. If successful, the one in the ring touched takes the place of the one in the center. If not, the one in the center tries again.

See also *JAF*, XXXIII, 113 and Washington, p. 22; Hofer, p. 19.

Contributed by Miss Ruth Batten, Morgantown, September 14, 1915. Words and music taken from children as they play the game at present. Music noted by Miss Batten. The same words were also reported by Miss Carol Johnson, Morgantown.

- 1 Oh do you know the muffin man,
The muffin man, the muffin man,
Oh do you know the muffin man,
That lives in Drury Lane?
- 2 Yes, I know the muffin man,
The muffin man, the muffin man,
Yes, I know the muffin man,
That lives in Drury Lane.

No. 25 A THE MUFFIN MAN

Oh do you know the muf - fin man,

Oh do you know the muf - fin man,

Oh do you know the muf - fin man,

That lives in Dru - ry Lane.

The children form a circle. One enters the ring, chooses someone, and dances back and forth before that one, while every one sings. When the song is ended, the one chosen enters the circle. This continues until one half the players are within the circle, when the last one chosen is "it" to begin the game over again.

Miss Johnson's description of the game is a little different. One is chosen by another into the ring as above. The two then join hands and skip around inside while all sing the first stanza. Then each of the two inside stands in front of another and they sing, "Two of us know the muffin man," etc. After that choice, "Four of us know the muffin man," etc. When more than half the players are inside, the game breaks up to begin over again.

26

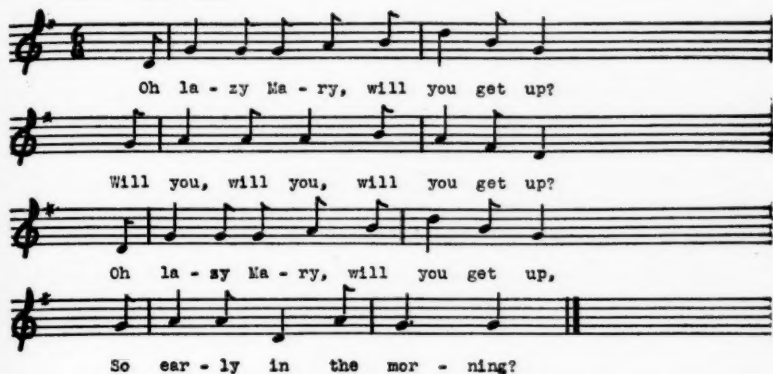
LAZY MARY

Newell, p. 96, describes the game as starting off with "A mother and daughter in the centre of a ring, the daughter kneeling with closed eyes." On the next page he observes that it has furnished "endless mirth to popular poetry." Gomme, I, 364, has the title "Mary Brown," in which game Mary is lying down. In Piper's description, a man enters at the end, kisses Mary, and takes her place. Then they sing, "Lazy Roger," etc. (*JAF*, XXVIII, 273). It is further reported by Pound, p. 225, and Whiting and Bullock, p. 143.

Communicated by Miss Frances Sanders, Morgantown, Monongalia County, June, 1924. Words from Mr. Carey Woofter from Gilmer County. Tune supplied by Mr. J. E. Woofter. Music noted by Miss Sanders.

- 1 Oh lazy Mary, will you get up?
Will you, will you, will you get up?
Oh lazy Mary, will you get up,
So early in the morning.

No. 26 LAZY MARY



- 2 Oh no, dear mother, I won't get up,
I won't, I won't, I won't get up,
Oh no, dear mother, I won't get up,
So early in the morning.
- 3 Oh what'll you give me for my breakfast,
For my, for my, for my breakfast,
Oh what'll you give me for my breakfast,
So early in the morning?
- 4 A little bowl of bread and milk,
Bread and milk, bread and milk,
A little bowl of bread and milk,
So early in the morning.
- 5 Oh then, dear mother, I won't get up,
I won't, I won't, I won't get up,
Oh then, dear mother, I won't get up,
So early in the morning.
- 6 A nice young man with rosy cheeks,
With rosy, rosy, rosy cheeks,
A nice young man with rosy cheeks,
So early in the morning.
- 7 Oh then, dear mother, I will get up,
I will, I will, I will get up,
Oh then, dear mother, I will get up,
So early in the morning.

Children join hands and march to see "Lazy Mary," stand within ten feet of her, and sing the mother's answers to Lazy Mary's questions. At the end of the song, when the children say "Then hurry!" Lazy Mary catches one of the girls, who is Lazy Mary for the next singing of the song.

27

CAPTAIN JINKS

This song was popular a half century ago and is reported as a play-party game by Ames, *JAFL*, XXIV, 308 (Missouri) and by Piper, *JAFL*, XXVII, 285 (Iowa). The figures are those of the quadrille. See also *JAFL*, XLIV, 14, and Collins, p. 32.

Communicated by Miss Frances Sanders, Morgantown, June, 1924. Words by Mr. Carey Woofter from Gilmer County. Tune supplied by Mr. J. E. Woofter. Music noted by Miss Sanders.

No. 27 CAPTAIN JINKS

The musical notation is written on four staves, each with a treble clef and a key signature of one sharp (F#). The melody is simple and rhythmic, with lyrics written below each staff. The lyrics are: "I'm Cap - tain Jinks of the horse ma - rines, I feed my horse on corn and beans, And court young la - dies in their teens, For that's the style in the ar - my."

- 1 I'm Captain Jinks of the horse marines,
I feed my horse on corn and beans,
And court young ladies in their teens,
For that's the style in the army.
- 2 We'll all go round and circle left,
We'll all go round and circle left,
We'll all go round and circle left,
For that's the style in the army.
- 3 The ladies right and form a ring,
And when they face you, give 'em a swing,
And when you swing you give 'em a call,
And take your lady and promenade all.

28

I PUT MY RIGHT FOOT IN (LUBIN OR LOOBY)

Newell, p. 131, says that in Boston the game is called "Ugly Mug" and in England, "Hinkumbooby." Gomme, I, 352, prints five tunes and fourteen variants. She cites Addy (Sheffield Glossary) as saying, "Looby is an old form of the modern lubber, a clumsy fellow, a dolt." She gives also as one of the old penalties of redeeming a forfeit the following:

Here I lie
The length of a looby,
The breadth of a looby,
And three parts of a jackass.

On p. 60 she writes: "It is a choral dance, and it may owe its origin to a custom of wild antic dancing in celebration of the rites of some deity in which animal postures were assumed." Ames, *JAFL*, XXIV, 312, gives the title as "Old Mother Ketura," with the first stanza as follows:

Old mother Ketura and I,
And two or three others more,
We put out the old woman's eyes,
And she couldn't see any more.

For other texts and references, see Bancroft, p. 280; Flanders and Brown, p. 192; *JAFL*, XL, 25; Newell, p. 131; Whiting and Bullock, p. 147. Hofer, p. 32, cites an old Scotch version, "Here we come louping (leaping) and is supposed to refer to the imitation of different animals."

Contributed by the editor, who learned it in youth at the country school in Illinois. Music noted by Miss Lydia I. Hinkel.

No. 28 I PUT MY RIGHT FOOT IN (LUBIN)

The musical notation is written on four staves, each with a treble clef and a key signature of one flat (B-flat). The melody is simple and rhythmic, with lyrics written below the notes.

I put my right foot in,

I put my right foot out,

I give my right foot a shake, shake, shake,

And turn my body about.

- 1 I put my right foot in,
I put my right foot out,
I give my right foot a shake, shake, shake,
And turn my body about.
- 2 I put my left foot in, etc.
- 3 I put my right hand in, etc.
- 4 I put my left hand in, etc.

The game continues by putting in other parts of the body as *ear, eye, elbow, knee, etc.*, until finally the *whole self* is put in and the game comes to an end. The method of playing it is by the children first forming a circle and then suiting the actions to the words.

29

SISTER PHOEBE (THE JUNIPER TREE)

Beckwith, p. 59, prints two versions: (a) has the "bingo" refrain and the second line of (b) is "When we meet a jolliper tree." Newell, p. 56, prints several versions under the title, "The Widow with Daughters to Marry." In one, the "poor widow" is represented as having only a single daughter left. He comments, p. 59: "The widow with daughters to marry is a European celebrity. . . . In the original European game, which we have not encountered in an English form, there is both a *rich* and a *poor mother*; the latter begs away, one by one, the daughters of the former, until she has secured all. The present round and the preceding are only reductions or adaptations to the dance, of this more ancient and dramatic game."

For other texts and references, see Beckwith, p. 59; Botkin, pp. 312-313; Champlin, p. 447; Gomme, II, 452; Hudson (*Specimens*), pp. 127-128; *JAFL*, V, 118; XX, 248; XXIV, 305-306; XXV, 372; XXVII, 292-293; XXVIII, 269; XXXII, 489-490; XXXIII, 107; XLII, 225-226; XLIV, 13-14; Jekyll (*Jamaican Song and Story*), p. 197; McDowell, p. 14; Mahan and Grahame, pp. 43-44; Newell, pp. 57, 246; Shearin and Combs, p. 37; Talley, p. 140; Whiting and Bullock, p. 152; Wilson, pp. 81-82; Wolford, p. 80-81.

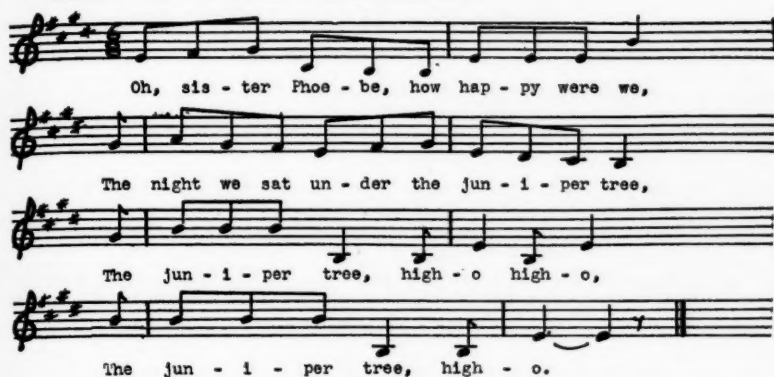
A

This was one of the favorite games of the "play-party" folk of the country districts of central Illinois when the editor was a youth. The tune and the first stanza were all that he could remember, but he has taken the privilege of printing below (with proper accrediting) the other stanzas from an unusual and interesting version.

- 1 Oh, sister Phoebe, how merry were we,
The night we sat under the Juniper tree,
The juniper tree, higho, higho,
The juniper tree, higho.

The following stanzas are reported by Mr. Carl Van Doren from Vermillion County, Illinois, in the *JAFL*, XXXII, 489.

No. 29 A SISTER PHOEBE (THE JUNIPER TREE)



- 2 I have a young daughter, she sleeps upstairs,
 She's always complaining being afraid of the bears,
 Being afraid of the bears, higho, higho,
 Being afraid of the hears, higho.
- 3 Old Rogers came out with his old rusty gun,
 And swore he would shoot us if we didn't run,
 If we didn't run, higho, higho,
 If we didn't run, higho.
- 4 Put this hat on your head, it will keep your head warm,
 Take a sweet kiss, it will do you no harm,
 "Twill do you no harm, higho, higho,
 "Twill do you no harm, higho.
- 5 Rise you up, daughter, and choose you a man,
 Go choose you the fairest that ever you can,
 So rise you up, daughter, and go, and go,
 So rise you, daughter, and go.
- 6 Go rise you up, sonny, and choose you a wife,
 Go choose you the fairest you can for your life.
 Go rise you up, sonny, and go, and go,
 Go rise you up, sonny, and go.

"This was of course a kissing game. A girl (or boy) sat in a chair in the center of the room, while the others formed a circle around her (or him) marching and singing. A boy (or girl) carrying a hat walked around and round the sitting player till the end of the third stanza. At the signal given in the fourth stanza, the hat was placed on the head of the sitter, and she (or he) was kissed. Of the last two stanzas, the last was sung if a boy had received the salute, the next to the last if it had been a girl."

B

"Sister Phoebe." Communicated by Miss Margaret Lee Carter, Elm Grove, Ohio County, January 22, 1926. Obtained from her father.

- 1 Oh sister, O Phoebe, how merry were we,
The night we sat under old Grimes's peach tree,
Old Grimes's peach tree, heigh-o! heigh-o!
Old Grimes's peach tree, heigh-o!
- 2 Old Grimes he came out with his old rusty gun,
He swore he would shoot us if we didn't run,
And if we didn't run, heigh-o! heigh-o!
If we didn't run, heigh-o!

30

POP GOES THE WEASEL

Gomme, II, p. 64, has this stanza from London:

Up and down the city road,
In and out the Eagle,
That's the way the money goes,
Pop goes the weasel.

A note by Mr. Nutt adds: "The Eagle was (and may be still) a well-known tavern and dancing saloon."

Wolford, p. 81, has a stanza corresponding to the above as follows:

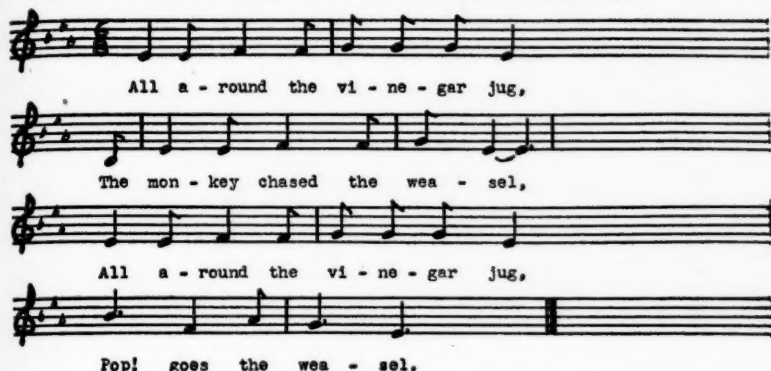
It's all around the American flag,
It's all around the eagle,
That's the way the money goes,
Pop goes the weasel.

She points out that only in the first line is this stanza essentially different from the one above, which is probably the starting point from which American variants derive. "The 'Eagle' was to Americans their emblem, and this is probably the reason why it was associated with the American flag in this song."

Gomme describes the game thus: Children stand in two rows facing each other; they sing while moving backward and forward. At the close, one from each side selects a partner, and then, all having partners, they whirl round and round.

For other texts and references, see *JAFL*, XXXIII, 119; XLIV, 23; Wolford, p. 83.

The first stanza was reported by Mr. George A. Federer, Morgantown, December 8, 1915. The others, anonymously. He writes: "This is a jolly game that I have seen played in Preston County ever since I can remember and it is still popular there." Tune supplied by the editor, who learned it when a youth in the country school in Illinois. Music noted by Miss Lydia I. Hinkel.

No. 30 ALL AROUND THE VINEGAR JUG (POP! GOES THE WEASEL)

- 1 All around the vinegar jug,
The monkey chased the weasel,
All around the vinegar jug,
Pop! goes the weasel.
- 2 Six per cent for a spool of thread,
A penny for a needle,
That's the way the money goes,
Pop! goes the weasel.
- 3 All around the market place,
The monkey chased the weasel,
The monkey stopped to pick his teeth,
Pop! goes the weasel.
- 4 If you will buy the baby's clothes,
I will make the cradle,
That's the way the money goes,
Pop! goes the weasel.

Three rings of four people each form on the floor, circling round as they sing. When the song reaches the last line, two people from each ring take their places in one of the other rings, jumping very briskly at the word "pop."

31

SAD STATION

The editor has not found this game recorded elsewhere. It was communicated by Miss Frances Sanders, Morgantown, June, 1924. Words collected by Mr. Carey Woofter in Gilmer County. Tune supplied by Mr. J. E. Woofter. Music noted by Miss Sanders.

No. 51 SAD STATION


She sat down in her sad sta - tion,
Mourn - ing the loss of her own true love;
Some one told her he was slain,
Fight - ing un - der Gene - ral Rose.

Chorus:



How I know it is not so,
He'll come back and be my beau,
If I go and find him.

- 1 She sat down in her sad station,
Mourning the loss of her own true love;
Some one told her he was slain,
Fighting under General Rose.

Chorus

Now I know it is not so,
He'll come back and be my beau,
If I go seek and find him.
(Chorus to be repeated)

The players join hands and form a circle. A girl sits within the circle with head bowed on her arms during the singing of the stanza. When the singing of the stanza is finished, the circle begins to revolve. Thereupon, the girl jumps up and sings the chorus alone. Then she joins the circle and all sing the chorus, skipping to the music.

32

SHOOT THE BUFFALO

Odum and Johnson, *Negro Workaday Songs*, p. 123, print a delightful song under the title, *Shoot That Buffalo*, "sung in low undertone suitable to any sort of work such as digging, cutting, laying rock, or doing domestic duties," with tune on page 249. There is nothing in it about the buffalo except in the refrain:

Shoot that buffa-
Shoot that -lo,
Shoot that buffalo.

A typical stanza is:

Went down to low groun'
To gather up my corn,
Raccoon sot the dogs on me,
'Possum blowed his horn.

Wolford, p. 29, has the lines:

Where the hawk caught the buzzard,
And the buzzard stubbed his toe,
We will rally through the corn,
Break and shoot the buffalo.

Corn-brake being an unusual word in Brown County, Indiana, the folk have etymologized it as above.

For other texts and references, see Botkin, pp. 308-312; Botkin (*Foller de Drinkin' Gou'd*), p. 21; Collins, p. 34; Dudley and Payne (*PTFS*), I, 30-31; Fuson, p. 165; Hudson (*Specimens*), pp. 126-127; *JAFL*, XXIV, 301; XXV, 16; XXVI, 137; XXVII, 300; XLII, 212; XLIV, 16; Lomax (*American Ballads*), pp. 296-297; Randolph, pp. 153-154; Shearin and Combs, p. 38; Washington, p. 26-27; Wilson, pp. 81-82; Wolford, pp. 29-30.

No. 32 A UP JUMPED THE CROW

Up jumped the crow and the hun - ter stumped his toe,

As we ram - ble through the bush - es till we shoot the buf - fa - lo,

Till we shoot the buf - fa - lo, till we shoot the buf - fa - lo,

And we ram - ble through the bush-es till we shoot the buf-fa-lo.

A

"Up Jumped the Crow." Contributed by Miss Ella Gardner, Fairmont, Marion County, February 12, 1925. From Bunner's Ridge.

- 1 Up jumped the crow and the hunter stumped his toe,
As we rambled through the bushes till we shoot the buffalo,
Till we shoot the buffalo, till we shoot the buffalo,
And we ramble through the bushes till we shoot the buffalo.

The game is played with a circle of partners, the men on the inside. An extra player is in the middle. During the singing of the first two verses, the players walk, or half run. When the third verse begins, they swing into a single circle and so continue until the singing of the last words, "shoot the buffalo," when they all grab partners. The one who is left out takes his place in the center and the game begins over again.

B

"Shoot the Buffalo." Contributed by Mrs. E. I. Moore, Morgantown, Monongalia County, November 30, 1915, who called it a marching game played by children in her youth. She added, "We were surprised on being told, when attending the Centennial of Granville, Ohio, 1905, that this was one of the songs used previous to the exodus of the pioneers from Granville, Massachusetts, 1805."

Oh, come, my dearest dear,
I present to you my hand,
We'll all march together,
To some far distant land:
To some far distant land,
To some far distant land.
We'll all march together,
To some far distant land:
Where the boys do mow and reap,
And the girls do spin and sew,
Along the pleasant banks
Of the Ohio;
And we'll shoot the buffalo,
And we'll shoot the buffalo,
And through the rocky caves and licks,
We'll shoot the buffalo.

C

"Shoot the Buffalo." Contributed by Miss Claire Bailey, Morgantown, Monongalia County.

- 1 Oh, rise up, my darling and present to me your hand,
And we'll rise and take possession of this fair and happy land,
Of the fair and happy land, of the fair and happy land,
And we'll rise and take possession of the fair and happy land.

- 2 Oh, the hawk shot the buzzard and the buzzard shot the crow,
And we'll roam the woods together and we'll shoot the buffalo,
And we'll shoot the buffalo, and we'll shoot the buffalo,
And we'll roam the woods together and we'll shoot the buffalo.

33

HOP ALONG JOHNNY

Newell, p. 133, describes a *Hopping-dance*, in which "the hands were clasped under the knees, and the children slowly and solemnly described squares and triangles on the floors." He adds a description of an unnamed amusement which is more like our game, "which consists in joining hands behind the back (giving the right hand to the left hand of a partner), and then turning, while retaining the hold, so as to stand facing each other. This movement is then repeated until the couple whirl about with considerable rapidity." It is somewhat different, however, from "Hop Along Johnny."

Contributed by Miss Ella Gardner, Fairmont, Marion County, February 12, 1925. From Bunner's Ridge.

No. 33 HOP ALONG, JOHNNY

The musical notation consists of four staves, each with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and quarter notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

Hop a-long, skip a-long, hop a-long, John-ny,
Treat that girl so kind - ly;
Turn a - round and swing that girl,
The one you left be - hind you.

- 1 Hop along, skip along, hop along, Johnny,
Treat that girl so kindly;
Turn around and swing that girl,
The one you left behind you.

The game is played in a single circle in which boys and girls alternate. They face in the direction the circle moves, usually counter clock-wise, each placing his hands on the shoulders of the person in front. During the first two lines the circle progresses in short jumps. At the third line, the boys turn and swing the girls behind them, finishing with the girls in front of them, so that each dance is with a new partner.

34

DEAR, DEAR, WHAT CAN THE MATTER BE?

Communicated by Miss Mary Meek Atkeson, Morgantown, June, 1917. Tune supplied by the editor, who learned it at the country school in Illinois when a youth. Music noted by Miss Lydia I. Hinkel.

For same text, historical data, and references, see *Miscellaneous Songs*, No. 21. See also Thomas, pp. 58, 144.

No. 34 DEAR, DEAR, WHAT CAN THE MATTER BE?

Dear, dear, what can the mat - ter be?

Dear, dear, what can the mat - ter be,

Dear, dear, what can the mat - ter be,

John - ny's so long at the fair?

- 1 Dear, dear, what can the matter be,
Dear, dear, what can the matter be,
Dear, dear, what can the matter be,
Johnny's so long at the fair.
- 2 He promised to buy me a bunch of blue ribbon,
He promised to buy me a bunch of blue ribbon,
He promised to buy me a bunch of blue ribbon,
To tie up my bonny brown hair.

As played at the old country school in Illinois, the game took the form of a march-dance. The children selected partners and marched round the school house, keeping time to the music in a sort of skipping dance.

35

MY LADY QUEEN ANNE

Newell, p. 151, describes this as a ring game: A ball is concealed with some of the children who form a circle, one child being placed in the center. Those in the circle repeat the stanza and the one in the center (the Queen) replies with

the two lines. If the one named has the object, she takes the place of the Queen. If not, the game continues as before. In England, if the guess is wrong, the following rhyme is given:

The ball is mine and none of thine,
So you, proud queen, may sit on your throne,
While we, your messengers, go and come.

Gomme, II, 90, prints fifteen variants, no tunes. She describes it as a line game: sides are chosen, which advance and retire alternately; in one line, someone has the concealed object; in the other is the Queen who tries to locate it; the action alternates between the lines as the guessing is successful. She says, p. 100: "It must be that 'Queen Anne' represents an oracle, and the petition is addressed to her to discover the stolen treasure—but more probably the players represent disguised damsels, one of whom is a bride whose identity has to be found out by her showing or possessing some object which belongs to or has been given previously by her suitor. The 'guessing' or naming a particular person runs through all the versions, and is undoubtedly the clue to the game." Cf. also, Newell, *JAF*, XII, 75.

"Lady Queen Anne Sits in the Sun." Contributed by Miss Sallie D. Jones, Hillsborough, Pocahontas County, February, 1917. She writes that it was a favorite game with children fifty years ago, and also, of generations after them.

The game is played by all the children sitting in a row except two. The two, one of whom carries an object concealed in her hand, stand before the first child at the top of the row and repeat these lines:

- 1 Lady Queen Anne sits in the sun,
As fair as a lily, as brown as a bun;
King George sends her twenty-four letters,
I pray you read one.

The sitting child answers:

- 2 I can not read one without I read all,
So pray Miss ———, deliver the ———

If the guess is correct, she takes the place of the one holding the object, while the latter goes to the bottom of the row. If the guess is incorrect, she takes her place at the bottom of the row and the child next to her moves up to the top. The game then begins over again.

36

LITTLE SALLY WATERS

Newell, p. 70, describes this as a ring game: A girl in the center of the ring, seated, and covering her face with her hands. At the word "rise," she chooses and salutes any one whom she pleases. The verses begin as follows:

Little Sally Waters,
Sitting in the sun,
Crying and weeping,
For a young man.

In certain English versions the title is "Sally Walker," which Wolford, p. 86, reports, with tune, from Indiana. Her version begins:

Little Sally Walker, a-sittin' in the sun,
A-cryin' and a-weepin' for what she has done.

The following marriage formula is frequently attached:

Now yo uare married I wish you joy,
First a girl and then a boy,
Seven years after son and daughter,
Pray young people come kiss together.

Gomme, II, 149, prints seven tunes and forty-eight variants. One beginning is:

Sally Sally Water,
Sprinkle in a pan,
Rise, Sally, rise, Sally,
And choose a young man.

This has a marriage formula like the above except the fourth verse, which is,

And now young people, jump over the water.

Mrs. Gomme believes the original words "accompanied the performance of a marriage ceremony, and that a chief feature of this ceremony was connected with some form of water-worship, or some rite in which water played a chief part." She argues for the "origin of the game from a marriage rite of the pre-Celtic people of these islands. The kissing together of the married couple is the token to the witnesses of their mutual consent to the contract."

For other texts and references, see Beckwith, p. 78; Gomme, II, 149, 453; *JAFL*, XXXI, 35, 147, 159 (tune); XXXIII, 122; XL, 12; Jekyll (*Jamaican Song and Story*), p. 191; Newell, p. 70; Wolford, p. 86.

Contributed by Miss Mary Meek Atkeson, Morgantown, June, 1924.

Little Sallie Waters,
Sitting there crying;
Rise, Sallie, rise,
Wipe away your tears;
Fly to the east,
Fly to the west,
Fly to the one
That you love best.

The children form a ring and circle around with one sad little girl sitting in the center. At stanza 3 she rises, at 4, wipes her eyes, at 5 and 6, hastens from one point to another in the ring, at 7 and 8, chooses one. They skip around inside the ring and then the one chosen becomes the sad little girl for the next game.

37

THE OLD CHIMNEY SWEEPER

Wolford, p. 58, prints a tune for this game and describes the method of play: All join hands to form a circle around one boy who stands in the center and sweeps the ground with a large broom. During 1, those in the ring circle left. At 2, the boy in the center circles right inside the ring, scanning the girl players for a partner. He carries the broom in his right arm as if it were a gun, and at 3, places it on the ground between him and the girl chosen. At 4, they join hands. At 5, each places his right foot over the broomstick and the boy kisses his partner. He steps over the broomstick, taking his partner's former place in the ring. At the same time she steps over the broomstick, picks it up, and takes his place in the center. Repeat from the beginning with the girl inside.

Hamilton, *JAFL*, XXVII, 295, reports this game from Missouri. See also Thomas, pp. 7, 18, 74.

"The Old Chimney Sweeper." Contributed by Miss Lily Hagans, Morgantown, 1915, who says, "The game is played in the same manner as 'King William'."

- 1 I am an old chimney sweeper,
I have but one daughter and I can't keep her;
And since you have resolved to marry,
Choose one of your own and do not tarry.
- 2 So now you have one of your own choosing,
You have no time to be a-losing;
So join your right hands, this broomstick jump over,
And kiss the lips of your own true lover.

For directions see "King William Was King James's Son," No. 18.

38

MARCHING TO QUEBEC

Wolford, p. 65, prints a tune for this game and on the following page the words of the song. The first stanza is practically as the first one below; the second has slight variations worth noting:

The war is over and we'll turn back
To the place where we first started,
We'll open a ring and choose a couple in
To release the broken-hearted.

The players choose partners and march forward in a straight line while singing stanza one. At the beginning of stanza two, the line makes a double turn to the left, marching back in a line parallel to that made first. At the singing of line three, stanza two, the players join hands to form a ring, circle left, and choose a couple for the center.

Newell, p. 246, gives a different manner of play (North Carolina): The song was sung by the whole company as it marched around one person, who was blind-folded and seated in a chair placed in the center of the room. He or she selected

a partner by touching one in the ring with a long stick held for the purpose. The game concluded:

Put a hat on her head to keep her warm,
And a loving, sweet kiss will do her no harm.

On p. 125, a version from Massachusetts has a third, concluding, stanza:

Oh, you're the one that I love best,
I praise you high and dearly;
My heart you'll get, my hand I'll give,
The kiss is most sincerely.

Mr. Newell traces the song to the beginning of the nineteenth century and thinks it may be of revolutionary origin and classed with those which represent the separation of a bride from her lover who has gone to war.

For other texts and references, see *JAFL*, XXIV, 303; XXV, 27; XLIV, 19.

"The Soldier's Return." Contributed by Mrs. Elizabeth I. Moore, Morgantown, November 30, 1915, who called it a marching song utilized in children's games in her youth.

- 1 We're marching down to old Quebec,
Where the drums are loudly beating;
The Americans have gained the day,
And the British are retreating.
- 2 The war is o'er and we'll come back,
Never any more to be parted;
We'll open the ring and take another in,
To relieve the broken-hearted.

39

MILEYS BRIGHT

Both Newell and Gomme report this game under the title, "How Many Miles to Babylon." Newell, p. 153, has the rhyme thus:

"Marlow, marlow, marlow bright,
How many miles to Babylon?"
"Three score and ten."
"Can I get there by candlelight?"
"Yes, if your legs are as long as light,
But take care of the old gray witch by the roadside."

This is, of course, not a singing game, but one of chase. A party of young folk stand at the end of a given space and a single player is stationed in the middle. The dialogue ensues. "The players at the ends of the field then run from side to side, and must be caught by the central player, whom they then assist to catch the rest." Newell characterizes this game as a form of "Barley Break," so popular in the times of Queen Elizabeth and described by Sidney in his *Arcadia*. One version begins:

**"King and queen of Cantelon,
How many miles to Babylon?"**

Gomme, I, 231ff, gives nineteen variants with numerous place names, such as Babylon, Banbury Cross, Barney Bridge, Barley Bridge, Burslem, Bethlehem, etc. She gives two methods of playing the game, one similar to that given by Newell and the other like "London Bridge," ending in a tug of war, in which the defeated side, if boys, had to run the gauntlet, while the winners pelted them soundly with their fists. She cites a passage from Mactaggart's *Gallovidian Encyclopedia*: "This sport has methinks something of antiquity in it; it seemeth to be a pantomime of some scene played off in the time of the Crusades. 'King and Queen of Cantilon' evidently must be King and Queen of Caledon, but slightly changed by time. The Babylon in the rhyme, the way they had to wander and hazard being caught by the infidels, all speak as the foundation of the game."

Cf. Bancroft, p. 108, for a more extended list of questions and actions than given below. See also *JAFL*, XXXI, 111, "How many miles to Barleystown?"

"Mileys Bright." Contributed by Mrs. Virginia S. Milbourne, Charles Town, Jefferson County, April 15, 1916. Learned when a child in Virginia.

The players stand facing each other the length of the room apart, or any other convenient distance, with two witches on each side, half way between them. Questions and answers pass between them as follows:

First group: "How many miles to Mileys Bright?"

Second group: "Three score and ten."

First group: "Can I get there by candle-light?"

Second group: "Yes, if your legs are long and light,
but mind the witches on the road."

Then the groups exchange places, the witches catching whomever they can. The ones caught must take the places of the witches.

40

WHISTLE, DAUGHTER, WHISTLE

Newell, p. 96, has an abbreviated text of this song, beginning with stanza 3 and ending with stanza 5. He remarks that this subject "has furnished endless mirth to popular poetry. The present song is ancient; for it is identical with a German, Flemish, and French round of the fifteenth or sixteenth century, in which a nun (or monk) is tempted to dance by similar offers."

Taken from a manuscript song book compiled by Miss Camilla Dennis from the singing of school children at Hindman, Knott County, Kentucky, 1922-23.

- 1 "Mother, I long to get married,
I long to be a bride,
I long to be with that young man,
Forever by my side.
Forever by my side,
Oh how happy I should be, should be,
For I'm young and merry and almost weary
Of my vir-gin-i-ty."

- 2 "Daughter, I was twenty
Before that I was wooed,
And many a long and lonesome mile
I carried my maidenhood."
"Oh mother, that may be,
But it's not the case with me,
For I'm young and merry and almost weary
Of my vir-gin-i-ty."
- 3 "Whistle, daughter, whistle,
And you shall have a sheep."
"I can not whistle, mother,
But I can sadly weep.
My maidenhood does grieve me,
It fills my heart with fear,
For it's a burden, a heavy burden,
It's more than I can bear."
- 4 "Whistle, daughter, whistle,
And you shall have a cow."
"I can not whistle, mother,
Indeed I know not how.
My maidenhood does grieve me,
It fills my heart with fear,
For it's a burden, a heavy burden,
It's more than I can bear."
- 5 "Whistle, daughter, whistle,
And you shall have a man."
"I can not whistle, mother,
But I'll do the best I can."
"You nasty, impudent jade,
What makes you whistle now?"
"Oh, I'd rather whistle for a man
Than either sheep or cow."
- 6 "You nasty, impudent jade,
I will put your courage down,
Take off your silks and satins,
Put on your working gown.
I'll send you to the fields,
A-tossing of the hay;
With your fork and rake the hay to make
And then hear what you say."
- 7 "Mother, don't be so cruel
To send me to the field
Where young men will entice me
And to them I may yield.

Fah, mother, it's quite well known
 I am not too young grown,
 And it is a pity a maid so pretty,
 As I should live alone."

The daughter and mother face each other. In stanzas three and four the daughter tries to whistle, but fails. In stanza five, she does it well.

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FINDING LIST OF SOUTHEASTERN SQUARE DANCE FIGURES

by

J. Olcott Sanders

This finding list, based on a meager but presumably rather inclusive collection of printed and manuscript sources, is presented with the hope that it will encourage more widespread study of the square dance or running set of the Southeastern United States. Despite search in many of the major libraries of the nation,¹ I have discovered only five printed books (most of them hardly more than pamphlets), one album of records, one mimeographed book, three articles in periodicals (one in a small town newspaper), and one mimeographed magazine which deal wholly or in part with the square dances of this area.² I have included also references to five manuscripts and two privately mimeographed items, to fill in information about distribution of figures by states and to record figures which have not been printed in generally available publications. Altogether, more than 150 titles are given referring to more than 100 distinct figures. About 260 separate entries are represented.

The plan of the list has been to give for each figure the following information: Title (the common title used in the Southeast) with cross references to every alternative title; references to similar figures; publications in which the figure appears (indicated by key letters for which see the bibliographical key, page 265 of this issue); pages on which the figure appears and serial numbers of phonograph

¹ Library of Congress, New York Public, Chicago Public, Newberry (Chicago), Philadelphia, Cleveland, Cincinnati, Atlanta, Birmingham, St. Louis, Minneapolis, Columbia University, Universities of Texas, North Carolina, Georgia, Tennessee, and Kentucky, Vanderbilt-Peabody, Duke, Emory, and others.

² Since this article was written, two more small items have been published: "Circle Left and Sashiate: The Running Set." *House and Garden*, Vol. 81 (June, 1942), pp. 30-31, 58. Ill.

Ten figures illustrated with photographs, together with calls and explanations of a few other figures. Presumably the author is a staff writer. Though some alternative titles occur, the only distinctly new figure is "Wring the Dishrag" (ac. N. Central.)

Lunsford, Bascom Lamar, and George Myers Stephens. *It's Fun to Square Dance: South Appalachian Calls and Figures*. Asheville, N. C.: Stephens Press, 1942. 16 pp. (unnumbered). 25¢. Ill.

Eight two-couple figures, plus introductory figures, include the first printed source for "Four Leaf Clover," a separate listing of "Odd Couples Out and Circle Up Four" (general call preceding any two-couple figure), and a new figure "Turn the Ring" (Cf. Cowboy Loop).

records containing the figures; alternative titles; brief descriptive note concerning the figure; the Southeastern state in which the figure is found.³

Indication of occurrence of figure in other regions of the United States has been indicated by the key words *East* for New England; *N. Central* for Pennsylvania, Ohio, Indiana, etc.; *West* for Iowa, Nebraska, Colorado, etc.; and *Southwest* for Texas, Oklahoma, etc.⁴

Throughout the finding list a brief description of each figure has been given. In order to conserve space in giving this descriptive note, the compiler has arbitrarily set up the following alphabetical designators:

- ac—a figure in which all couples participate simultaneously.
- ag—a figure in which all gents lead out simultaneously.
- al—a figure in which all ladies lead out simultaneously.
- fc—a figure in which only the first couple leads out.
- fc&opc—a figure in which the first couple and the couple on the opposite side of the set lead out simultaneously.
- fc-c—a figure in which the first couple leads out, cumulatively adding one couple at a time to the action till finally the whole set is involved simultaneously.
- oc—a figure in which one couple leads out at a time or in which the couples number off counter-clockwise around the set and all the odd couples lead out to the right to dance with the even couples.
- og—one gent or odd gents.
- ol—one lady or odd ladies.
- tc—a figure in which two couples lead out to a third couple.

An illustration of how the various symbols and references are to be interpreted may serve to aid those using the list. For example, in the finding list under "Do Si Do," which is the prevalent title for this figure, a resemblance in form to another figure is indicated by "(Cf. *Ladies' Do-Si*).". The Roman numeral "I" indicates that the following references are to one of two or more distinct figures under

³ This information is restricted to those publications which include figures from more than one state.

⁴ These broad areas would perhaps allow for subdivision, but in general they suit the demands of the history and distribution of the square dance, if I judge correctly the results of classification of the figures from throughout the United States (30 books, 20 articles, 8 albums of records, and much manuscript material).

the "Do Si Do" title. "KA 44-45 (*Couple Up and Do Si*) & KE 16 (*Couple Up*—no call—N. Ala.)" immediately following indicates that the figure is described by Karpeles on pages 44 and 45 and by Kennedy on page 16 (See bibliography); that Karpeles uses the title *Couple Up and Do-Si* and that Kennedy uses the title *Couple Up*; that Kennedy does not give a call but simply a description of the figure; and that the figure was collected in Northern Alabama. "L 6-7" indicates that the figure is given also by Levin on pages 6 and 7 (under the title of *Do Si Do*). A semicolon sets off the reference to "B," indicating that Behre presents a variant form, which, since it is recorded only in manuscript, is described in the listing. The small letters "oc" indicate that it is the type of figure in which one couple or the odd couples lead out to the right.⁵ Since this figure is not known in other sections of the country, no notation is made. The "II" introduces references to a second distinct figure called *Do Si Do*, the references themselves being presented in the same way that the ones under "I" were. This is likewise an "oc" type figure. Unlike the *Do Si Do I*, this second form is to be found also in North Central, Western, and Southwestern regions, as indicated by N. Central, West, and Southwest. Finally, "See also *Georgia Rang Tang*" indicates that at least one reference to the figure generally called *Georgia Rang Tang* uses the title *Do Si Do* instead.

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Key

- A Allen, Boyd. "Learn How to Do the Hoe-Down Figures in a Square Dance." *The Citizen* (Berea, Ky.), Dec. 19, 1935, p. 4.

Twenty figures by a one-time student at Berea College. Only the calls are given, but they are almost fully self-explanatory.

- B Behre, H. Edward. Manuscript collection.

About twenty figures collected in the vicinity of Asheville, North Carolina, in the summer of 1941. Behre was a student at Guilford College, N. C.

- D Duitt, Henry. Manuscript collection.

Seven figures. Duitt, who now lives in Houston, Texas, came from Greene County, Mississippi, where he had his square dancing experiences. Five other figures from Duitt are printed by Rohrbough (see below).

- KA Karpeles, Maud. "Some Additional Figures for Set Running." *The Journal of the English Folk Dance Society*, Second Series, No. 3 (1930), pp. 39-50.

⁵ For a key explaining the meaning of these alphabetical combinations see page 264.

Six of these figures are from Kentucky and Northern Alabama; all but one are quoted in the Kennedy book (see below), though sometimes without the call, which this article usually includes.

- KE** Kennedy, Douglas and Helen. *Square Dances of America*. London: English Folk Dance and Song Society (Novello & Co., Ltd.), n.d. (Distributed in U. S. by Country Dance Society, 15 E. 40th St., New York, N. Y., 75¢.) 32 pp. (24 pp. plus music).

Though the geographical sources of the thirty-six figures (many given without the calls) are not indicated in this book, it has been possible to place many of them by comparison with articles in the periodicals of the English Folk Dance and Song Society. A question mark before entries in the finding list indicates lack of definite geographical identification but the internal evidence suggests that it is from the Southeast.

- L** Levin, Ida. *Kentucky Square Dances*. Buffalo, N. Y.: The Author, 550 Forest Ave., 1928. 32 pp. 50¢.

Twenty-one Kentucky figures.

- MA** Mayo, Margot. *American Folk Dance*. New York, N. Y.: American Square Dance Group, 1657 Broadway, 1941. 31 pp. 50¢. (Mimeographed.)

- MP** Mayo, Margot. *Promenade: A Magazine of American Folk Lore*. Vol. I, No. 1 (March, 1940). \$1 a year (10 issues). (Mimeographed.)

The book includes all square dances published in the magazine through Vol. II, No. 4 (May, 1941); only six figures in the magazine (five in the book) are from the Southeast. The magazine has been examined through Vol. III, No. 4 (April, 1942); the pages of the magazine are not numbered, and numerals referring to it indicate volume and number.

- MR** Mayo, Margot. *Running Set: Square Dances with Calls*. New York, N. Y.: Decca Records, Inc. Album A-274 (18213-18215).

Three ten-inch records presented by the American Square Dance Group, accompanied by a descriptive leaflet by Margot Mayo. About ten figures are included.

- MT** Monteagle, Tennessee, manuscript.

Six calls from the vicinity of Monteagle, collected by the writer.

- NC** North Carolina manuscript.

Eleven figures collected in vicinity of Asheville, N. C. (Black Mountain and Brevard), by the writer.

- R** Rohrbough, Lynn. *Handy Country Dance Book*. Delaware, Ohio: Cooperative Recreation Service, 1941. 138 pp. \$1. Ill.

Includes square dances from various parts of the United States. Alabama, Mississippi, Kentucky, Tennessee, and North Carolina are the Southeastern states represented by a large number of figures. (The four parts of this book are obtainable separately at 25¢ each; Southeastern figures are found in Part I, "American Folk Dances," and Part III, "Square Dances of the Great Smoky Mountains," the latter compiled by Frank H. Smith.)

FINDING LIST OF SOUTHEASTERN SQUARE DANCE FIGURES 267

- SE Seaman, Richard. *Mississippi Square Dances*. Evanston, Ill.: The Author, Northwestern University, n.d. 4 pp. (Mimeographed.)

Notes made at a square dance near Mathiston in Northern Mississippi; eight figures are described.

- SH Sharp, Cecil J., and Maud Karpeles. *The Country Dance Book*, Part V. London: Novello & Co., Ltd., 1918 (Distributed in U. S. by H. W. Gray Company, New York, N. Y., approximately \$2, including importation cost). 51 pp.

Seventeen figures of the Kentucky mountain running set, with variants.

- SI Sinclair, Caroline B. "Square Dance Figures of Tidewater, Virginia." *The Journal of Health and Physical Education*, Vol. VIII (September, 1937), pp. 407-410, 445-447. Ill.

Twenty-three figures from Gloucester County, Virginia.

- SK Slean, Marion Holcomb. *Circle Left!*: Folk-play of the Kentucky Mountains. Ary, Ky.: The Author (sponsored by E. O. Robinson Mountain Foundation), Homeplace, 1939. 48 pp. 75¢.

Seven pages (42-48) are devoted to "Old Tucker" and a running set called "Sugar on the Floor," which includes eight figures.

- T Thorsby, Alabama, manuscript.

Notes on an interview with Fred Blankenship, student at Piedmont College, Demorest, Georgia, about square dancing at his home in Thorsby. Eight figures.

- W Worley, Richard. *Square Dancing*. Chapel Hill, N. C.: Graham Memorial Union, n.d. 7 pp. (Mimeographed.)

Eleven figures as danced at the University of North Carolina under the leadership of Richard Worley, Union director; most of the figures were collected in the Asheville area.

FINDING LIST

Adam and Eve (Cf. *Ma and Pa*): MR 4, R 100 (Tenn.), SI 445. ol. N. Central, West, Southwest.

All on the Corner Stay at Home (Cf. *Ladies Stand Still*): L 26-27. ag.

Balance Again (or All) (Cf. *Balance Forward*; *Introductory Figure*): A; MA 25 & MP II 3 (N. C.); R 30 (Miss.); MR (throughout), R 82 (Tenn.) ac.

Balance Forward (Cf. *Balance Again*): T. ac.

All ladies balance in and out

All gents balance in and out.

Balance To, Balance Through (Cf. *Dos a Dos*): MR 4 & 6. oc. N. Central.

Ban Your Lady: See *Ladies' Do-Si*.

Bird (ie) in a (or the) Cage I (Cf. *First Lady Give Her Hand*): A, D, ?KE 14 (no call), NC (*Red Bird and Old Crow*), R 26 (N. C.), R 98 (Tenn.), SI 410, SK (*Cage the Bird*), T, W. oc. East, N. Central, West, Southwest.

- II: R 36 (Ky.), SH 30-31 & 49; SH 46. fc-c. N. Central, West.
 Black Snake Twist (Cf. *Grapevine Twist*): R 86 (Tenn.). fc-c.
 Box the Gnat(s): L 14-15 (or *Swing and Swiver*), SH 29-30 & 45-46 & 49. oc.
 Break Away: See *Balance To*.
 Break the Chicken's Neck (Cf. *Cowboy Loop*): KE 8 (no call—N. C.) ac.
 Build the Nest: See *Make the Basket I*.
 Butterfly (Cf. *Ladies Whirl*): SI 410. oc.
 Cage the Bird: See *Bird in a Cage I*.
 California Show (or Fruit) Basket: See *Ladies Bow*; *Make the Basket*.
 Cast Off Three: See *Cutting Off Three, Two, and One*.
 Change and Rechange: See *Ladies' Do-Si*.
 Change Figure (Cf. *Introductory Figure*): A, L (*Introductory Figure*), R 82 (Tenn.) ac.
 Chase the Goose: See *Wild Goose-Chase*.
 Chase the Rabbit (Cf. *Gents to the Center*; *Swing Your Corner Lady*): SK 48. ac.
 Chase the Squirrel: See *Figure Eight*; *Gent Fall Through*; *Grapevine Twist*; *Lady Round the Lady*.
 Cheat or Swing (Cf. *Shoo Fly Swing I*): D; SI 409-410. ol, oc. N. Central, West, Southwest.
 First little lady out, swing or cheat
 No cheat no fun,
 This old fool ain't half begun
 Swing if you love him
 If you don't, swing the one you do.—D.
 Circle Left and Rights and Wrongs (Cf. *Grand Right and Left*): L 20-21. ac.
 Circle Six: SI 446. tc.
 Circle to the Left (Cf. *Introductory Figure*): R 30 (Miss.). ac.
 Couple Through a Couple (Cf. *Ocean Wave I*): SK 45. oc.
 Couple Up (and Do-Si): See *Do-Si-Do*.
 Cowboy Loop I (Cf. *Break the Chicken's Neck*; *Roll the Barrel*): A, B (*Ocean Wave*), KE 17 (*Cowboy Twist*—no call), MR 5 (*Mountaineer Loop*), R 100-101 (or *Mountaineer Loop*—Tenn.). oc.
 ————— II (Cf. *Ocean Wave IV*): T. fc-c.
 Cowboy Twist: See *Cowboy Loop*.
 Curtsey Cotillion: SI 410. (Tune: "Molly Come Out of My Orchard.") oc.
 Cutting Off Three, Two, and One: ?KE 9, SH 42 & 49. fc. East, N. Central, West, Southwest.
 Dance 'em Round: See *Hands-Four*.
 Dig for the Oyster (Cf. *Roll the Barrel*): MR 5 & 6. oc. East, N. Central, West.
 Dive and Shoot the Owl: See *Shoot the Owl*.
 Dive and Shoot the Turkey Buzzard: See *Roll the Barrel*.
 Dos a Dos (Cf. *Balance To*): SI 410. oc. East, N. Central, West, Southwest.

FINDING LIST OF SOUTHEASTERN SQUARE DANCE FIGURES 269

Do Si Do (Cf. *Ladies' Do-Si*) I: KA 44-45 (*Couple Up and Do-Si*) & KE 16 (*Couple Up*—no call—N. Ala.), L 6-7; B. oc. See also *Georgian Rang Tang*.

Gents take partner's left hand in left; ladies cross to partner's left; gents take opposite lady's right hand in right, and close circle with ladies facing out; gents drop left hands and cross circle; ladies turn in and join hands again, and circle with gents facing out; swing opposites, then swing partners.—B.

II: L 28-29, R 33-34 (Ky.), R. 99-100 (Tenn.). SH 25 (and Promenade Home) & 48. oc. N. Central, West, Southwest.

Do Si Do Rang Tang (Cf. *Do Si Do I*; *Georgia Rang Tang*): B. oc.

Gents take partner's left hand in left; ladies cross to partner's left; gents take opposite lady's right hand in right; ladies cross to partner's right; partners turn halfway; swing opposites, then swing partners.

Double Bow Knot (Cf. *Grapevine Twist*): A, R 96 (Tenn.). oc.

Double L Swing I (Cf. *Double Right and Left*; *Grand Right and Left*): L 10-11 (*Lock Chain Swing*), R 85 (*Elbow Swing*—included with *Grand Right and Left*), SH 31-32 (*Lock Chain Swing*), SI 446 (*Right Arm to Your Partner and Give 'em a Full Turn All the Way*). ac. West, Southwest.

II (Cf. *Right Hands Across*): R 28 (Ala.). oc. West.

Double Right and Left (Cf. *Double L Swing*; *Grand Right and Left*): R 28 (Ala.). ac. N. Central, West.

Double Wardance (Cf. *I'll Swing Your Girl*; *Shoo Fly Swing*): SI 410. oc.

Down the Hall (Cf. *Uptown and Back*): MT. fc.

Head couple down the hall (first couple, in skating position or with gent's right hand around lady's waist and left hand holding lady's right, goes across set toward opposite couple, turns, and comes back to place and turns).

Swing corners all.

Take that lady and waltz the hall.

Drop Back One—or Two, etc.—and Swing: See *Promenade and Move Up Two*.

Elbow Swing: See *Double L Swing*.

Figure Eight I (Cf. *Wild Goose-Chase*): L 24-25, R 35 (Ky.); B. oc. N. Central, Southwest.

II: KA 43 & KE 10 (no call—Ky.). oc. West.

III: D, L 16-17 (*Gent Around the Gent*), R 36 (*Lady Around Lady*—Ky.), R 100 (Tenn.), SI 409 (*Hunt the Squirrel*). oc. East, N. Central, West, Southwest.

See also *Lady Round Lady*.

First Lady Give Her Hand: SI 445 (singing call).

Forward Four and Ladies Change: SI 409. fc&opc. East, N. Central, West, Southwest.

Four Hands Across: See *Ladies Bow*.

Four Hands Up: See *Hands-Four*.

Four Leaf (or Leaved) Clover (Cf. *Roll the Barrel*): KE 19 (N. C.); B, W. oc.

Odd couple forms circle with even couple; odd couple goes under raised hands of even couple and then under own raised hands (wring dishrag); circle left (and back); even couple goes under upraised arms of odd couple (or even couple back under odd).—B, W.

Fruit Basket: See *Make the Basket*.

Gent Around the Gent: See *Figure Eight III*.

Gent(s) Fall Through (Cf. *Outside Door*): R 38 (Ky.), SK 46-47. oc. N. Central, West, Southwest.

Gents Change: See *Ladies Change*.

Gents in the Center: See *Ladies in Center*.

Gents to the Center (Cf. *Swing Your Corner Lady*): SE. ag.

Gents to the center of the set, face corner ladies, and do a fancy jig; swing corners and promenade counter-clockwise in circle four chasse steps; repeat until original partners are regained; then promenade home. See also *Star*.

Georgia Rang Tang (Cf. *Do Si Do*): B, NC, T (Do Si Do), W. oc.

Georgia Rang Tang (odd couple forms circle with even couple; gents take partner's right hand in their right and swing in place a full circle; when circle is completed, gents give left hands to opposite ladies and swing in place.)

Double That Rang Tang (above movements are repeated; then gents give right hands to partners and move around to right.)—W.

(Or, as above, except half circles instead of complete ones, and join arms instead of hands; a single Rang Tang may be done.)—B. See also *Grapevine Twist II*.

Going Down Town: See *Uptown and Back*.

Grand Chain: See *Grand Right and Left*.

Grand Promenade (Cf. *Introductory Figure*): SH 24-25 & 44. ac.

Grand Right and Left (Cf. *Circle Left and Rights and Wrongs; Double L Swing; Double Right and Left*): L 8-9 (*Rights and Wrongs*), NC, R 85 (including *Double L Swing*—Tenn.), SH 31-32 & 48 (*Rights and Lefts*), SI 410 (*Grand Chain*—including *Turn Right Back*), W. ac. East, N. Central, West, Southwest.

Grape Vine Swing: See *Grapevine Twist II*.

Grapevine Twist (Cf. *Black Snake Twist*) I: A, KA 49 (*Wind Up the Ball Yarn*—Ky.), L 30-31 (*Thread the Needle*), R 38-39 (*Kreely Krazy*—Ky.), R 83-84 (*Raise the Window*—Tenn.), SH 9 & 11 & 34-35 & 50-51 (*Wind Up the Ball Yarn*, or *Killiecrankie*, or *Grapevine Twist*, or *Winding Up the Maple Leaf*, also *Unwind the Ball Yarn*). ac. West.

II: KA 44 & KE 15-16 (*Grapevine Swing*—no call—N. Ala.), R 83 (*Georgia Rang Tang*—Tenn.), SK 48. ac.

III: B (*In and Out the Window*), T (or *Chase the Squirrel*). ac. East.

All couples join hands in large circle; first gent drops corner lady's hand, leads out under partner's right arm, in under next couple, out between second and third couples, etc., front of ladies, behind gents.—B.

————— IV: A, R 88 (Tenn.). ac.

Hands-Across: See *Right Hands Across*.

Hands-Four: L 8-9 (*Dance 'em Round*), R 33 (*Four Hands Up—Ky.*), SH 26. oc. Southwest.

Hands-Three (Cf. *Waltz-Swing*): D, L 22-23 (*Waltz the Hall*), R 34 (*Swing Three—Ky.*), SH 26-27. fc.

Head and Foot to the Center, and Kiss Her if You Dare: B. ac.

Circle flattens endwise; sides the same; repeat both.

Home Swing: See *Introductory Figure*.

Hunt the Squirrel: See *Figure Eight III*.

I'll Swing Your Girl, You Swing Mine (Cf. *Balance Again; Double Wardance*): usually not a separate figure, but cf. MR 4, MT, RS 26 & 30 & 37, SK 45. oc. East, N. Central, West, Southwest.

In and Out the Window: See *Grapevine Twist I*.

Introductory Figure (Main part usually called *Home Swing* or *Little Promenade*; cf. *Balance Again; Change Figure; Circle to the Left; Grand Promenade*): A; L 6; R 26 (N. C.), R 32-33 (Ky.), SE; SH 26 & 44-45 & 48. ac.

Killiecrankie: See *Grapevine Twist I*.

King's Highway: B, NC.

From a promenade down center of set or room, partners separate, gents left and ladies right, single file round room; partners meet and promenade; separate again, gents right and ladies left; usually precedes Open Tunnel.

Kreely Kranky: See *Grapevine Twist I*.

Ladies Back to Back: See *Ladies in the Center*.

Ladies Bow (Cf. *Make the Basket*): A, MA 26 & MP II 4 (*California Fruit Basket*), MP II 5, MT, R 99 (*Four Hands Across—Tenn.*), SH 32 (*California Show Basket*, or *Old Shuck Basket*), SI 445 (*Four Hands Across*, or *Ladies Bow and Gents Know How*), W. oc. East, N. Central, West, Southwest.

Ladies Change (Gents Change): B. oc. East, N. Central.

Odd and even couple circle four; ladies join right hands and swing half or one and a half around, and then swing opposite gent; swing partner, or ladies join right hands and change back and swing partner; same figure may be done by gents.

Ladies Change Back to Back: See *Ladies' Do-Si*.

Ladies' Do-Si (Cf. *Do Si Do*): ?KE 10 (no call), SE (*Change and Rechange*); SI 410 (*Ban Your Lady*); W (*Ladies Change Back to Back*). oc.

Odd and even couple circle four; gents turn about-face and ladies walk straight across the small ring and all four join hands with backs to center of ring; circle left and back to right; swing opposites and partners.—W.

Ladies in Center Back to Back (Cf. *Ladies in the Center*): L 14-15. ac. N. Central.

Ladies in the Center (Cf. *Ladies in Center; Ladies Stand Still; Promenade and Move Up Two*): B (*Place the Ladies Back to Back*), D, R 28 (Ala.),

R 35-36 (*Ladies Back to Back*—Ky.), SH 33 & 49. ac. N. Central, West, Southwest.

Ladies on the Right: SI 410. ac. East, N. Central, West, Southwest.

Ladies Stand Still and Gents Move Up (Cf. *Ladies in the Center; Promenade and Move Up Two*): R 26 (N. C.) ac.

Ladies Step Forward and Gents Step Back: R 89 (Tenn.). fc-c.

Ladies to the Center: See *Make the Basket; Star*.

Ladies Whirl (Cf. *Butterfly*): B, NC. oc. N. Central, West, Southwest.

Odd and even couple form circle; two ladies whirl in place; circle left and right; two gents whirl in place; all four whirl in place; circle left and right.

Lady (A) round (the) Lady (and the Gent Also): KA 50 (*Chase the Squirrel*), L 16-17, MT, R 27 (Ala.), R 30 (Miss.), R 35 (Ky.), SH 27-28 & 48-49, SI 446, SK 44-45. oc. East, N. Central, West, Southwest.

II: B. oc.

Lady round lady, gent round gent

Lady round gent and gent don't go.

See also *Figure Eight III*.

Little Promenade: See *Introductory Figure*.

Lock Chain Swing: See *Double L Swing*.

London Bridge (Cf. *Open Tunnel; Over and Under London Bridge*): KE 8 (N. C.), NC, R 26 (N. C.) ac.

Ma and Pa (Cf. *Adam and Eve*): R 102 (Tenn.). ol. East, N. Central, West, Southwest.

Make the Basket (Cf. *Ladies Bow*) I: A, L 26-27, MA 26 & MP II 4 (*California Fruit Basket*), MR 2 & 6, MT, R 36 (*Fruit Basket*—Ky.), R 88-89 (Tenn.), R 95 (*Build the Nest*—Tenn.), SE (*Rosebud*), SI 410 (*Basket Cotillion*), T. ac.

II: ?KE 22 (*Single Basket*), SH 50 (*California Show Basket*).

ac. East, Southwest.

III: ?KE 23 (*Rings and Baskets*—no call). ac.

Mill Wheel: KE 22 (no call—N. C.). ac.

Mountaineer Loop: See *Cowboy Loop*.

Ocean Wave I (Cf. *Couple Through a Couple*): L 18-19, MP III 2 (*Shoot the Buffalo*—Tenn.), R 30 (Miss.), R 102 (Tenn.). oc. See also *Cowboy Loop I*.

II: SE. oc.

First couple dances out to couple on right and between the lady and gent, thus forming line of four persons, the leading couple facing outward and the other in. In this line formation they dance toward center of circle four chasse steps. Without changing their facing the leading gent and the second lady change places, passing each other back to back, one chasse step. Simultaneously the other couple does the same. They now dance back to second couple's place letting that couple lead slightly. They then swing.

III: KA 43-44 (with call) & KE 17 (*Waves of the Sea*—no call—N. Ala.). oc.

IV (Cf. *Cowboy Loop II*): B, NC. oc. N. Central.

Odd and even couple form a circle; first gent and second lady drop hands; first gent leads under second couple arch; circle four left and right; second gent and first lady drop hands; second gent leads under first couple arch.—NC.

Odd and even couple form a circle; first gent and second lady drop hands; first gent leads under joined hands of first lady and second gent; circle four left and right; first gent leads under second couple arch.—B & NC.

V: T. oc.

Ocean wave (Odd couple out to face even couple; they move toward each other, odd couple going between even and round, gent to left and lady to right; the odd couple is then in a position to go between the first couple.)

And the sea wave back (Reverse of above. Or the above figure under "Ocean wave" may be considered the complete figure, the second call coming to instruct the odd couple to go between the first couple.)

Off in Sixes: R 26 (N. C.). tc.

Old Shuck Basket: See *Ladies Bow*.

Old Tucker: See *Tucker*.

Open the Garden Gate: B. oc.

Even couple step apart, while odd couple, holding hands in skating position, dance forward and back between them; odd couple now separate and even couple dance forward and back.

Open Tunnel (Cf. *King's Highway*; *London Bridge*; *Over and Under London Bridge*): A, R 84 (Tenn.); MA 26 & MP II 4, MR 2 & 6. ac.

Outside Door (Cf. *Gent Fall Through*): KA 42 & KE 12 (Ky.). oc.

Over and Under London Bridge (Cf. *London Bridge*; *Open Tunnel*): W. ac.

All couples form London Bridge by facing each other and joining hands, making a straight double line; head couple goes to left under first couple and then raises its arms to go over second couple; head couple continues, alternating over and under, and other couples follow.

Place the Ladies Back to Back: See *Ladies in the Center*.

Promenade and Move Up Two (Cf. *Ladies in the Center*; *Ladies Stand Still*; *Star Formation*): NC (*Drop Back One—or Two, etc.—and Swing*), R 85 (Tenn.). ac.

Promenade Home (Generally used; this is the only source which lists it under a separate title): R 102 (Tenn.). ac.

Raise the Window: See *Grapevine Twist I*.

Red Bird and Old Crow: See *Bird in a Cage I*.

Right Across and Left Back: See *Right Hands Across*.

Right Arm to Your Partner and Give 'em a Full Turn All the Way: See *Double L Swing*.

Right Hand(s) (A) cross (Cf. *Double L Swing II*): A, KA 49 (*Hands-Across*

—Ky.), L 10-11, MT, R 26 (N. C.), R 30 (Miss.), R 97 (Tenn.), SH 42-43 & 47 (*Hands-Across*), SI 446 (*Right Across and Left Back*), W; MP II 5. oc. East, N. Central, West, Southwest.

Rights and Lefts (or Wrongs): See *Grand Right and Left*.

Rings and Baskets: See *Make the Basket III*.

River Bend (Cf. *Wild Goose-Chase*): R 29 (Ala.). fc-c.

Roll the Barrel (Cf. *Cowboy Loop*; *Four Leaf Clover*): A, B (*Dive and Shoot the Turkey Buzzard*), R 98 (Tenn.). oc.

Rosebud: See *Make the Basket I*.

Round Behind, Swing as You Meet: See *Swing at the Wall*.

Shoo Fly Swing (Cf. *Treat 'em All Right*) I: KE 10 (no call—N. C.), NC, SI 410 (*Single Wardance*), W. ol. East, Southwest.

————— II: L 12-13. oc.

————— III: SE. oc.

Requires an even number of couples; leading couple link right arms and turn once; link left arms with corners; they continue reeling with each couple in the circle (gent with ladies around to left, lady with gents on around to right, each time returning for right swing with partner); immediately after reeling with leading couple, those having reeled link right arms with their partners and turn once about; upon reaching foot of circle (couple opposite leading couple's home place) leading couple turn once and a half and reel down opposite side of circle until reaching home place.

Shoot the Buffalo: See *Ocean Wave I*.

Shoot the Owl (Cf. *Thread the Needle*; *Waltz-Swing*): L 22-23, R 35 (Ky.), SH 27; ?B (*Dive and Shoot the Owl*). fc. East, N. Central, Southwest.

Shoot the Turkey Buzzard: B. (Description not clear.)

Shuck the Corn (Cf. *Break the Chicken's Neck*): KE 8 (no call—N. C.). ac.

Single Basket: See *Make the Basket II*.

Single File: See *Gents to the Center*.

Single Wardance: See *Shoo Fly Swing I*.

Star (Cf. *Windmill*): A, ?KE 22, MR 3, R 87 (Tenn.). ac. East, N. Central, West, Southwest.

Star Formation (Cf. *Promenade and Move Up Two*): W. ac.

Promenade to right; gents place partner on left; ladies catch wrist of lady in front with left hand; everybody sing:

Darling you can't love but one,
Darling you can't love but one,
You can't love but one and have any fun,
Oh darling you can't love but one.

On last line with word "darling" gents whirl and drop back one lady; song is continued, gents dropping back one lady each time.

Sweep the Floor: MR 3. ac.

Swing and Cheat (Cf. *Tucker*): R 28-29 (Ala.). ac.

Swing and Half Swing: SI 446. oc.

Swing and Swiver: See *Box the Gnats*.

Swing at the Wall: D, R 37 (Ky.), SK 46 (*Round Behind, Swing as You Meet*).
oc. N. Central, West, Southwest.

Swing Three: See *Hands-Three*.

Swing Your Corner Lady All the Way Round (Cf. *Chase the Rabbit; Gents to the Center*): A, B, T. ac. East, N. Central, West, Southwest.

Take a Peek: B. oc. East, N. Central, West, Southwest.

Circle left, half back

Go round and (in?) back and take a peek (Odd couple divide, stepping forward almost in a line with the even couple, and lean forward and look at each other round behind even couple.)

Circle left and half back

Swing your opposite

Partner in a swing.

Thread the Needle (Cf. *Shoot the Owl*): R 27 (Ala.). fc&ope.

See also *Grapevine Twist, I, II*.

Three Hands Round and Lady Go Back: SI 410 & 445. oc. N. Central, West, Southwest.

To the Left and Around the Lady: See *Wild Goose-Chase*.

Treat 'em All Right (Cf. *Shoo Fly Swing*): SH 31. og.

Tucker (Cf. *Swing and Cheat*): SH 12 & 35 & 51, SK 42-43 (*Old Tucker*). ac.
West, Southwest.

Turn Right Back: See *Grand Right and Left*.

Unwind the Ball Yarn: See *Grapevine Twist I*.

Uptown and Back (or Down): MA 27 & MP I 3, R 36-37 (Ky.), SH 30 (*Going Down Town*). fc.

Wagon Wheel: See *Star*.

Waltz-Swing (Cf. *Hands-Three*): SH 41. fc. N. Central, West, Southwest.

Waltz the Hall: See *Hands-Three*.

Waves of the Sea: See *Ocean Wave III*.

Weave the Basket: See *Make the Basket I*.

Wild Goose-Chase (Cf. *Figure Eight; River Bend*): D, L 24-25 (*Chase the Goose*), R 38 (Ky.), SH 9 & 28-29 & 45 & 50, SK 47 (*To the Left and Around the Lady*). fc-c. N. Central, West.

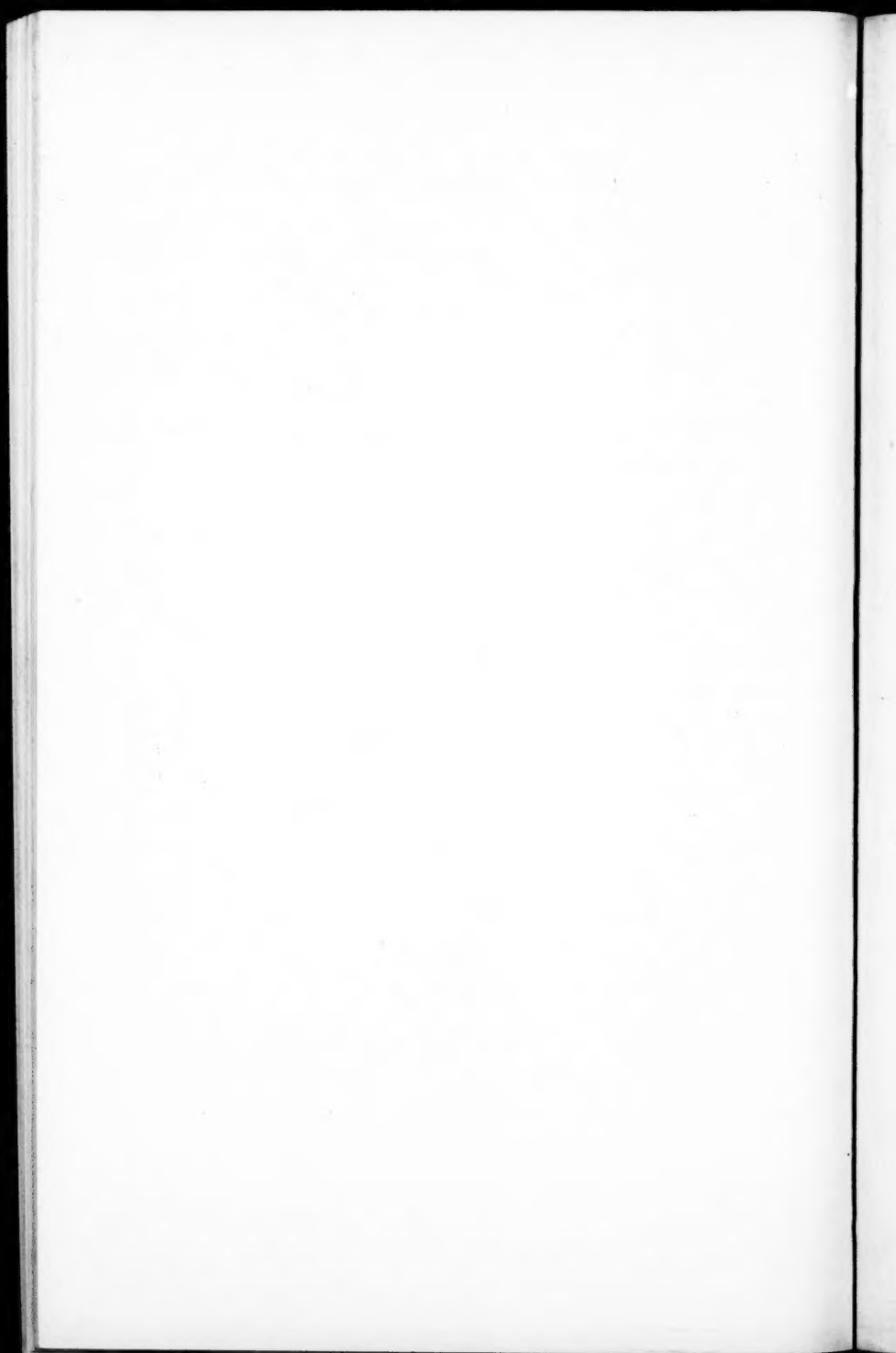
Winding Up the Maple Leaf: See *Grapevine Twist I*.

Windmill (Cf. *Star*): SI 409. ac.

Wind Up the Ball Yarn: See *Grapevine Twist I*.

You Swing Mine: See *I'll Swing Yours*.

Magnolia, Arkansas



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